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Easter Week at the Theatres.

"THE FATAL LETTER" AT THE UNION SQUARE.

Rachel Trevor (née Esmond).....Helen Barry
Captain Trevor.....Joseph Haworth
Little Harry Trevor (Rachel's son, aged 6 years) .....Tommy Russell
Harry Trevor (aged twenty).....Edwin Cleary
Mrs. Colonel Esmond.....Mrs. Kate Denin Wilson
Ottavia.....Eloise Willis
Dr. Bell.....Charles Walcot
Gaston.....Andrew Jacques
Captain Apperson.....Geoffrey Hawley
Lieutenant Walker.....George S. Robinson
Colonel Waterton.....Harold Forsberg
Hughes Trenham.....Ed. Sothern
William Friend.....John Matthews
Major Harbeth.....Lysander Thompson
Lytton Sumter.....Emilie Howe
Wesley.....C. J. Burbidge
Mrs. Warrington.....Mrs. Charles Watson
Miss Apperson.....Kate Magnus
Mrs. Dodson.....Miss St. Quintin
Mrs. Lytton Sumter.....Marie Hilforde

That A. R. Cazauran is a very clever man cannot be gainsaid, but his cleverness does not extend to the writing of original plays. As an adapter of French dramas he has no equal in this country, and the distinction he has acquired in this direction is thoroughly deserved. But the several attempts Mr. Cazauran has made at original authorship have proved futile, and none more so than his last production, The Fatal Letter. On Monday evening the Union Square was comfortably filled with a notable assemblage, composed of people prominent in journalistic, dramatic and social circles. Even Mr. Cazauran must admit that a jury better qualified to try the merits of a new play could not be collected in this town. There was considerable approval bestowed upon the first act, which gave promise of good things to come; but as expectation was not rewarded in the least degree, the audience were bored and finally grew weary.

The play opens at the home of the Trevors in Charleston, during the late "unpleasantness." Rachel Trevor and her mother, Mrs. Esmond, are types of the traditional Virginia lady, noble-minded, courteous and stately. Rachel's father and brother are members of the Sixteenth Virginia Cavalry, and her husband is also attached to the Confederate army and is stationed in Charleston. He is passionately devoted to his wife and their child, Harry. The placid domesticity of the Trevor household is disturbed by a newspaper "extra" which relates how a brigade containing the Sixteenth has been surprised by the Union forces and cut to pieces. The fears of Rachel and her mother for their relatives are soon confirmed by the arrival of Captain Apperson, bearing a letter from Colonel Esmond to his wife, written shortly before his death, and conveying the startling news that the Sixteenth met their fate because of traitorous information sent to the enemy by Captain Trevor, proof of which in the form of the spy's own dispatch accompanies the letter. The husband entering at this point, is confronted by the wife with the charge that he cannot deny. He pleads that he was unaware that the Sixteenth were in the betrayed forces, but she rejects his weak excuses with scorn, and orders him to escape while there is yet time, so that the child Harry shall not go through life with the ignoming of his father having been hanged as a spy. Trevor determines to go, but vows that he will not leave without the boy, whom he loves. The wife refuses; he threatens her with the South Carolina law, which does not allow divorce, and entitles him to the equal custody of the child. Instead of threatening the wretch with instant exposure, which she may readily do, Rachel resorts to other means, and the curtain falls on a dramatic tableau. Thus the story is skilfully begun, but from here on to the end the piece relaxes into tedious verbosity, and interest in the development of the plot is speedily lost. Fourteen years elapse and the characters of the drama are found in Paris, where Rachel is living in retirement, protected by Dr. Bell, an old family friend, who spends his time in discreetly loving Rachel at a distance and tutoring her son Harry, who is now a young man of twenty. Captain Trevor is living on his ill-gotten gains and occupies himself with persecuting the wife from whom he is separated and striving to procure his son's custody by means both fair and foul. Finally, at Sorrento, Harry, who has been kept in ignorance of the crime with which his father's hands are stained, overhears some Southern gentlemen relate the circumstances of Trevor's treachery and gives one of them the lie direct. A duel is arranged between this man and the boy, but as the shots are about to be exchanged the father, unnoticed, takes the place of his son and receives the bullet of his adversary. Having expiated his crime in this manner, he receives Rachel's forgiveness and dies.

It has been asserted that Mr. Cazauran borrowed his ideas from Legouvé; but, such as it is, the plot is undoubtedly original with the author. It is not a strong plot, although it enables the dramatist to bring about several effective situations. What Mr. Cazauran lacks is constructive ability. His dialogue is vigorous and sometimes keenly pointed, but dialogue, no matter how excellent it may be, is not an adequate compensation for paucity of action, and this is one of the glaring errors of The Fatal Letter. Mr. Cazauran should have remembered the failure of Daniel Rochat, Sardou's wonderful essay on Religion in Athens, to discourage him. That failed to attract, because an American audience will not, like a French assemblage, patiently sit an entire evening listening to the discussion of some social question with all the arguments *pro* and *con*. Mr. Cazauran's plot, without debate on the legal and domestic status of a separated couple to their child is sufficiently wearisome. Where a Sardou has failed a Cazauran cannot hope to succeed.

The chief merit of The Fatal Letter is its correct presentation of Southern character. Hitherto, the only play that made any pretense to illustrate life in the South was the dramatization of Mrs. Stowe's untruthful "Uncle Tom's Cabin." In Rachel, Mrs. Esmond, Dr. Bell and Captain Apperson Mr. Cazauran has very successfully depicted the chivalry of the highest grade of Southern character. Not only in retaining the names of prominent personages in Thackeray's "Virginians," but in tracing the hereditary nobility of the Esmonds and Warringtons, Mr. Cazauran has faithfully conformed to a capital model. Colonel Watterton is an amusing embodiment of the boastful and pugilistic-an Kentuckian who always forgets that the war is at an end. There are several finely written passages in the play, notably the speech in which Dr. Bell gives Harry Trevor a lesson in the politeness of men to women.

Although Mr. Cazauran has not exercised wisdom in making his plot, he deserves credit for being the first to prospect the rich dramatic vein that is located in the period of our civil strife. As years roll on and the events of that desperate conflict become memories rather than realities, it will develop into a valuable field for dramatic endeavor. When old sores are entirely healed and old bitternesses completely forgotten, dramatists as well as poets and novelists will find in it endless material for heroic, romantic and humorous compositions. It is a question if the time has not already arrived when war dramas can be presented to the public both North and South without reviving political or partisan feeling.

But The Fatal Letter did not arouse more curiosity in advance than the appearance in its leading part of Helen Barry. This lady, who formerly enjoyed some reputation as a leading actress in England, it will be remembered played at this theatre a year ago with indifferent success, in a piece called Arkwright's Wife. So far as personal qualifications go she suited the rôle of Rachel perfectly. But she is a hard, unbending actress. There are no tears in her voice and no capacity for expressing grief in her face, and as the part calls for almost continuous emotional treatment it may readily be imagined that the lady failed to win the sympathy of her audience. She is hopelessly metallic. She did nothing badly, but she did nothing exceptionally well. She acted intelligently—that is all we can say—looked handsome and wore some becoming dresses.

The hit of the night was made by Joseph Haworth, in the poor and forbidding part of Trevor. He got all there was to be got out of it. Edwin Cleary, as the grown-up Harry, played with excellent judgment. In the third act his work was particularly good. Charles Walcot gave dignity and manliness to the sensible friend, Dr. Bell. Tommy Russell (who is doing double duty, playing at two theatres every night) made a genuine success as little Harry. Harold Forsberg, as the Gascon Kentuckian, was amusing, and Geoffrey Hawley, as Asperson, was painstaking and earnest. Edward Sothern, a son of the late comedian, showed himself to be possessed of the family talent by the clever style in which he acted a small comedy part. Mrs. Kate Denin Wilson played Mrs. Esmond—who appears only in the first act—in a manner worthy of her reputation. John Matthews and Lysander Thompson and Misses Willis, Watson and Hilforde were satisfactory in minor characters.

The play was tastefully mounted. Marston's scenery is always artistic, and two of the sets, the Trevors' home, with a view of Charleston harbor and the beach at Sorrento, were very beautiful. In honor of the occasion Mr. Tissington's band rendered American melodies between the acts.

* * *

"SKIPPED BY THE LIGHT OF THE MOON."

Felix Crackle.....Louis Harrison
Obadiah Dingle.....John Gourlay
James Warfield.....W. H. Collings
Garnishee McIntyre.....Ed. Morris
Frank Pelham.....Douglass White
John Sharpleigh.....W. D. Stone
Thomas.....Charles Helmych
Mrs. Crackle.....Josie Batchelder
Mrs. Dingle.....Annie Wood
Sarah.....Emma Schultz
Millicent Warfield.....Josephine Bailey

Skipped by the Light of the Moon, a convulsively funny skit, was brought out by the Harrison-Gourlay company at the Fifth Avenue on Monday night, before a large house. The piece has been played as far West as the Pacific Coast, and has everywhere been well received. In San Francisco it had a run of several weeks, and was one of the few successes of the season out there. It has but a faint suggestion of plot—nothing worth serious attention. The piece was written simply to display the grotesqueries of those two excruciatingly funny fellows, Louis Harrison and John Gourlay; and it goes with screams of laughter from the rise to the fall of the curtain. The reception of the young comedians was enthusiastic, Harrison as Felix Crackle and Gourlay as Obadiah Dingle kept the fun going without pause, ably seconded by Ed. Morris as Garnishee McIntyre, a policeman.

The company is one of unusual strength for this class of entertainment. The women are pretty and accomplished vocalists. Skipped by the Light of the Moon will have a brilliant season, and everybody who values an evening of continuous merriment will go to see it.

* * *

"FALKA" AT THE CASINO.

Edwige.....Mathilde Cottrelly
Falka.....Bertha Ricci
Alexina de Keikirsch.....Carrie Burton
Minna.....Hattie Richardson
Ismetha.....Julia De Reyther
Von Folbach.....J. H. Ryley
Tancred.....Frank Tannehill, Jr.
Arthur.....Harry McDonough
Lay Brother Pelican.....Alfred Klein
Kornel.....Billie Barlow
Tassaki.....Louis Raymond
Rebecca.....Leona Clark
The Seneschal.....A. W. Maflin
Boleslas.....Hubert Wilke

A lucky star shines over the Casino success after success has been achieved since the opening. Falka, presented by the McCaull company on Monday night, is destined to share the prosperity of its predecessors. The music is by F. Chassaigne, and the English version of the original book by Leterrier and Vanloo, is from the pen of H. B. Farnie.

The story is summarized as follows: Falka is the niece of Folbach, Governor of Mongratz, who has also a nephew, named Tancred von Folbach. The latter is an usher in a school in an obscure village called Grafenkirsch. Falka is a school girl at a convent. The Emperor of Austria has promised Folbach a patent of nobility if the latter will guarantee an heir to the title. Von Folbach has no children of his own, and so conceives the idea of marrying his nephew, Tancred, to Alexina von Keikirsch, a ward of the Emperor, with the view of thus securing an heir. In the first act Folbach is at Mongratz, where the Lady Alexina arrives to be betrothed to Tancred. Tancred has also been sent for. He is attacked and robbed by a band of Tziganni, and is left in the forest tied to a tree. From this position he is released by Edwige, the sister of Boleslas, on the condition that he shall marry her. He arrives at Mongratz torn and dishevelled, and finds himself at the inn of Ismetha, where his uncle, Folbach, is to receive Alexina. Here also is Falka, who, in her convent dress, has eloped with Arthur, a Hungarian boy. These two are followed by the lay brother Pelican, the convent porter, and to escape him Falka puts on Arthur's clothes, and introduces herself to her uncle, Folbach, as his nephew, Tancred. She is gazetted an officer of hussars and presented to the Lady Alexina as the lady's future husband. Act II. takes place in the audience hall of the Governor's castle. Folbach determines to send Falka back to the convent, and Arthur, whose clothes Falka has taken, is perforce obliged to personate her. Folbach and Falka take luncheon together, and Tancred, who is masquerading as a waiter to escape Boleslas and Edwige, is compelled to serve them. The Lady Alexina arrives, and wanting an excuse to walk alone with the supposed Tancred, who is really Falka, tells the real Tancred (the waiter) to take her maid, Minna, to see the sports. Falka instantly offers to take Minna instead, and so leaves Alexina and Tancred alone. Tancred makes love to Alexina, and the lady is furious at the supposed insult. Boleslas and Edwige then appear with their Tziganni following, and claim from Falka (whom they suppose to be Tancred) the fulfilment of the promise to marry Edwige. Falka, in order to avoid a duel, confesses to Boleslas and Edwige that she is a woman, and prevails upon Boleslas to tell Folbach that he has apologized. Then the Seneschal rushes in and says that the young lady (Arthur) is coming back, and the curtain drops on a finale of confusion. Act III. is laid on the battlements of the castle, where Tancred, in hussar dress, is ready for his nuptials with Alexina, who, however, dislikes him as much as she loved Falka. Folbach also has a great contempt for his nephew, and is distressed that through him only can he hope to secure his patent of nobility. Boleslas, with Edwige, dressed also as a bride, arrives. The latter has made up her mind to marry Tancred, and meeting Lady Alexina, an explanation ensues, which results in the two women changing dresses, by which stratagem Tancred is deceived, and conducts Edwige to the altar, instead of Alexina. Boleslas marries Alexina, and Falka is united to Arthur; the Emperor sending a special messenger to Folbach, giving his consent to the settlement of a title in the female line.

This plot, though a trifle irrational and rather complicated for the purposes of comic opera, is diverting and offers many chances for comic acting. It serves to introduce hordes of pretty women, in pretty dresses, and amid picturesque scenic surroundings, the result is very pleasing. At all events, the glitter and glamor of the costumes, the beauty of the scenery and the capital acting and singing of the principals captivated the large audience and evoked an unusual amount of applause.

The music of Chassaigne is pretty and entirely different from the ordinary run of these pieces. It is of the light rather than the comic order; and it is gratifying to the musicianly ear, which is surfeited with the commonplace, tiddledum style that dominates the more recent compositions of the French and English school. In fact it is superior in point of merit to anything we have lately heard. Nevertheless, the music is too good to altogether satisfy the popular taste, which is decidedly vulgar, and Falka's success with the general public must therefore be attributed to the brightness of the book and the brilliance of the *ensemble*, and not to the excellent character of its music. There are few "catchy" airs, but the production, fortunately for the management, displays a fine company and a myriad of tidy girls in short dresses. These attractions will undoubtedly cause the people to forget that the music is not written down to their level. The numbers that justly met with most favor were the "Tap, tap, tap" chorus; a Bohemian song, "Cradled upon the Heather," in the second act, and Falka's solo, "'Tis Eventide," in the third act. This last is a gem in its way, and the orchestration, with its transition from the organ effect to the vivacity illustrative of the girl's speech to the abbess, is superb.

The cast is remarkably good. Bertha Ricci is one of the best of Mr. McCaull's *prima donne*. Her voice is rich and resonant and it is finely cultivated. Miss Ricci acts Falka nicely. Of course she does not invest it with the *chic* that such an artist as Aimée would, but we can forgive her shortcomings in this regard in view of her vocal accomplishments. In Alexina Carrie Burton, who had been lost to public sight for some time, had very little chance to do her talents justice, but she of course acquitted herself as well as her part allowed. Mathilde Cottrelly was picturesque and graceful as the Tziganni maiden. Her voice, however, is pretty well worn out. Miss Richardson and Madame De Ruyther, respectively as a maid and an innkeeper, performed their trifling duties acceptably. Billie Barlow looked pretty as Konrad and sang her little bits with a nice little voice.

J. H. Ryley began his Casino engagement auspiciously by making a hit as the fussy Folbach. Mr. Ryley is an artist, and with true artistic intention he gives a separate individuality to every new part he assumes. His beautifully distinct enunciation is agreeable, particularly when he sings. One is never annoyed with straining to hear what it's all about when this gentleman vocalizes. His acting was quaintly humorous and always refined. He never stoops to clownishness—a rare thing with the comedians of the comic opera stage. Lay-Brother Pelican, in the hands of Mr. Klein, was the quintessence of fat, monkish humor. It is as if the cowled creatures, whose sensuality Rabelais loved to depict in his own inimitable manner, lived before us. Frank Tannehill as the merry Tancred, and A. W. Maflin as the decrepit Seneschal, were equally happy in opposite directions. Hubert Wilke, as the chief of the Tziganni, presented a very enjoyable personation of the sanguinary bravo. Harry McDonough had a nice part in Arthur, but he spoiled it by being nancyish. The chorus, in numbers and quality, was ample for all purposes, and the orchestra, directed by Herr Cattenhausen, did its share of the work with a precision that betokens good discipline. The scenery is very beautiful. The exterior of the inn, by Thompson, and the castle battlements, by Mazzanovich, are both good specimens of art; but the palm is borne away by Hoyt, whose castle hall is a dream of beauty. We have seen no set so original and exquisitely artistic as this one in a long time. The Casino management have outstripped all their previous efforts in mounting Falka.

"BETSY" AT WALLACK'S.

Mr. Birkett.....John Gilbert
Mrs. Birkett.....Mme. Ponzi
Adolphus.....Charles Glenney
Mr. Trevor.....John Howson
Captain McManus.....Gerald Eyre
Dick Talbot.....Wilmot Eyre
William.....Arthur Lee
A Hairdresser.....John Irwin
Mrs. McManus.....Helen Russell
Madame Polenta.....Effie Coghlan
Nellie Bassett.....Virginia Marlowe
Grace Peyton.....Lillian Sinclair
Betsy.....Effie Germon

Betsy—one-time Baby, originally Bébé—was produced at Wallack's on Monday night by a company of the stock company. The plot of the piece is pretty well known. Dolly (Adolphus), at the age of twenty-one, is tugging to release himself from the apron-strings of an over-solicitous mother. The father, deeply immersed in politics, is rather the opposite of the mother; while attached to the boy, he does not share his wife's anxiety. But Dolly is secretly sowing his wild oats. A tutor is engaged for him—a sleek person, who is very discreet in the presence of the parents and a little indiscreet when in company with the son and his chum. After many complications, the mother discovers that her son is a Bad Boy, and consents to his marriage as the best method of reform.

The first act dragged. Occasionally the audience would wake up to greet a favorite on his or her first entrance. There was much more go in the other two acts, but not enough to set down Betsy as a success.

John Howson, as the tutor, was the life of the piece. His make-up and peculiar stride were irresistible. In his lesson scene with the boys and old Mr. Birkett the audience warmed up and liberally applauded. John Gilbert's principal occupation, as Mr. Birkett, was to walk about or sit down with a lot of newspapers containing Parliamentary reports. These he would read aloud, to the great distress of Mrs. Birkett, who was always ready to discuss her poor child's welfare. Charles Glenney's Dolly was a rather tame performance; the part could have been cast much better from Mr. Wallack's stock. Gerald Eyre played Captain McManus, a gentleman with a Dublin accent. Sometimes the accent was missing. As Mrs. McManus, Helen Russell made some little attempt at vivacity. Dick Talbot, Dolly's chum, was played indifferently by Wilmot Eyre. Effie Germon's Betsy was a clever performance. Eily Coghlan had very little to do as Mme. Polenta, the music-teacher, and was not seen to advantage. Virginia Marlowe and Lillian Sinclair appeared in short clothes as Nellie and Grace, the sweethearts of Dolly and Dick. They had little to do but romp in the second act and turn up in the last to receive a blessing as prospective brides.

While not crowded, the house was large. Betsey will be withdrawn after Saturday, when Lester Wallack will appear.

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"MAY BLOSSOM" AT THE MADISON SQUARE.

May Blossom.....Georgia Cayvan
Tom Blossom.....Benj. Maginley
Deborah.....Mrs. Thomas Whiffen
Steve Harland.....Joseph Wheelock
Richard Ashcroft.....Walden Ramsay
"Uncle" Bartlett.....W. J. LeMoyne
Owen Hathaway.....Thomas Whiffen
Hank Bluster.....King Hedley
Hiram Sloane.....Joseph Frankau
Eph.....J. N. Long
Captain Drummond.....Henry Talbot
Millie.....Ettie Hawkins
Little May.....Little Carrie Elberts
Yank.....Master Tommie Russell
Lulu.....Little Belle

Although it was overwork and anxiety that made David Belasco fall in a swoon on the stage of the Madison Square after the third act of May Blossom, when he came out to acknowledge the applause of the audience, joy might equally have been the cause of prostration; for his play had scored an emphatic and exceptional success. No production at this theatre, since Hazel Kirke, four years ago, has so justly merited approval as this, the last one. The audience was unusually brilliant, even for a Madison Square first-night, and at the beginning it was disposed to be calm and critical; but this placidity gave way before the strong interest the first act of the drama occasioned, and before the performance ended was superseded by demonstrations of pleasure.

May Blossom has a backbone, which is more than could be said of most of the plays hitherto brought forth on this stage. How a piece possessing the solid advantage of a spinal column found its way to the public through the medium of Dr. Mallory's innocuous place of entertainment is explained by the absence abroad of the severe proprietor himself. At all events, it was relished by the friends of the theatre, who have waited long and patiently for some substantial dramatic fare to satisfy their hunger.

May Blossom is a domestic drama, natural, simple and absorbing. The heroine, after whom the piece is named, is the daughter of a fisherman, Tom Blossom, who lives in a cottage on the shore of Chesapeake Bay, at Hampton, Virginia. The Rebellion is in progress when the story opens. May is loved by Richard Ashcroft, master of the fisheries, and she has bestowed her affections upon him. She is also loved by Steve Harland, a sunburnt and sturdy fisherman. The latter declares his passion to the girl, and she is forced to reveal to him her preference for Ashcroft. Steve is overcome with grief and disappointment. A faithful negro, Eph, attached to Richard, while the latter is loitering about the home of his sweetheart, warns him that a Yankee gunboat is skulking around the Bay, and that he has overheard the plan of some of its officers to arrest the master of the fisheries as a Rebel spy. Soon after the slave's warning is given, marines appear and take Richard into custody along with Eph. He begs hard to be allowed to bid farewell to his affianced wife within the cottage, but the officer in command refuses. Steve is the only witness of the capture. Richard, as he is being carried off bodily from the scene, extracts a hasty oath from his rival to tell May the circumstances of his arrest, and assure her that he will remain true to her and sooner or later return to claim the fulfilment of her vow. A few moments later, when May appears, Steve tries to keep his promise, but the words choke him; he cannot utter them; and overcome by the struggle, he falls at her feet just as the Yankee gunboat with Richard aboard steams off in the distance. The second act is supposed to take place two years later. In the interim May has mourned Richard, the cause of whose disappearance is unknown to her. She found his hat on the shore, washed up by the waves, and construed that as a proof of his death. Then she received the advances of Steve, came to admire his bravery and nobleness of heart, and one year anterior to the beginning of this act has wedded him. A child has come to gladden the hearts of the parents and form a closer bond of union between them. The wife is happy in her new home, but the husband, though confident that Richard has been hanged as a spy, is tortured with remorse for having won his bride at the price of his own honor. He determines to confess his treacherous conduct of Richard's injunction, but before he can do so the latter, who has, after lying in a Federal prison, been finally acquitted of the charge that led to his arrest, returns to claim May's hand. He does not know of her marriage until the story is told by the girl's own lips, whereupon he expresses Steve's duplicity. Then Steve is summoned. He does not defend himself; he listens to Richard's threats and his wife's reproaches unmoved. But when the returned lover takes May in his arms and adjures her to fly with him, Steve can endure it no longer. He wrests his wife from Richard's embrace, and the curtain is brought down on a striking tableau.

The third act is supposed to take place a few hours later. It is the anniversary of the wedding day of May and Steve, and the neighbors have gathered to celebrate it in hearty fashion. They dance a reel and play some rollicking, old-fashioned games. The wife and husband keep up an appearance of gladdity before their guests, hiding the unhappiness which is gnawing at their hearts. They have an interview together and discuss the situation. May stricken with grief and lost faith in the man she loved, Steve turns by remorse. The husband says it is best that he shall make a sacrifice. Men are wanted for the Confederate army; he will go to Richmond and enlist. The wife consents; she cannot forget his dishonor. She allows him to kiss their child. He bids her farewell and departs.

Six years have elapsed before the beginning of the last act. May is happy in the society of her child. Her only confidant, "Uncle" Bartlett, the village preacher, plots to bring the husband, from whom May has had no tidings, to her. Richard has been killed in battle. Steve returns and comes upon a group of children who are burying a pet bird in the woods. He recognizes his little girl among them, takes her on his knee, and in response to a demand for a story from the youngsters, proceeds to relate his own tale. This is accidentally overheard by May. At the conclusion she rushes into the arms of her husband, for whom her heart has really been yearning, and the drama ends amidst general rejoicing.

There is an amusing underplot, which chiefly concerns the parson and May's old-maid aunt, Deborah. The preacher is brought to propose by a simple and humorous plan carried out by bluff Tom Blossom and his friend Owen Hathaway. There are several minor characters that give a local color to the story.

The play is admirably constructed, and is full of genuine merit. The interest created in the affecting experiences of the hero and heroine is powerful from the very beginning. The situations are intensely dramatic, and the events follow one another in natural sequence. The characters are graphically drawn, and they are moved by natural, human motives. There is, besides, a striking variety of contrast in all the personages of the piece. The language is direct and vigorous. It is not conventional or hackneyed, the author having foresworn the threadbare vocabulary of trite expressions that most dramatists resort to in writing works of the domestic order. The sentiment is homely, but it has the ring of truth and reality. The comedy passages are distinguished by vivacity rather than wit. How deeply the audience were absorbed in May Blossom may be judged from the fact that not one person left the theatre until the final fall of the curtain, although this was not until 11.30 o'clock. The pathetic incidents brought out pocket-handkerchiefs in profusion, and the comedy scenes caused much mirth. The skilfully arranged climaxes evoked loud applause.

But, although May Blossom is a very strong and a very creditable drama, we cannot dismiss it without specifying the faults which it undeniably possesses. In the first place, the motive which leads May to turn against her husband, on learning of his falsity to Richard, is insufficient. He has committed the deceit simply from the overpowering love he bears her. That in itself should do much to justify the man in the woman's eyes. He is remorseful; he would have asked her forgiveness had not Richard returned too soon. And as for wronging his rival, he has had every reason to suppose that the latter is dead and out of the way. The majority of men, tempted as Steve was tempted, would do exactly what he did. It is pretty hard to expect a man to doom himself to wretchedness by helping along the suit of another for the hand of the woman he worships. Lovers cannot be judged by the same ethical laws that apply to ordinary, humdrum folks, for their feelings will not allow them to recognize any other condition than that "All's fair in Love." Therefore, May, in passing judgment on her husband, assumes that he should have possessed the attributes of a god. He is only a mortal, and he shirked his duty from love of her. The real sufferer is Richard—not May, for she has forgotten her old sweetheart and given her heart to Steve. Richard has cherished her memory, remained true to her, and comes back only to find that her affection has but outlived his supposed death a single year. She could not have loved him very deeply. He has done no wrong, yet he loses his bride and afterward gives up his life. While we cannot commend the ethical construction of the story, we must admit that its dramatic qualities are sufficient to atone for the moral discrepancies and lead the spectator to forget them.

The last act is another defect. It is not near so interesting as its predecessors, and its denouement is foreseen. The episode of the children, injected in the hope that it would prove a pretty incident, is maudlin and twaddling and serves only to detract from the serious story in which the audience are wrapt up. Steve has performed no sacrifice adequate to what he has promised. He has absented himself, it is true; but the bullets he has courted have not even scraped him, and the only loss occasioned by his military experience is a few years of separation from his wife, which have simply made her heart grow fonder. Had Mr. Belasco sandwiched another act between the third and the last, showing Steve and Richard as comrades in arms in the Confederate camp, it would have been better. A call for volunteers to make a dangerous reconnaissance could have been issued; Richard and Steve, rivals in valor as in love, should draw lots for the dangerous mission, the former being successful. Then Richard, mortally wounded, should be brought on to pardon Steve with his dying breath and adjure him to return to May. This arrangement would give the opportunity for some dramatic acting and a picturesque setting, and it would satisfactorily dispose of Richard and put Steve in the good books of the spectators when he comes back to his wife. Mr. Belasco

is not likely to admit that this idea is an improvement, and, of course, it is too late to make such a radical change now.

We do not point out the faults of May Blossom to give the impression that they are especially noticeable, or likely to detract from its success with the public. We have never seen a play that took a firmer hold all at once upon an audience than this one did, and we wish to give Mr. Belasco ample praise for the abundance of dramatic ability it displays.

May Blossom was splendidly acted. With a single exception, the characters, from the greatest to the smallest, were finely done. As the heroine, Georgia Cayvan was brilliantly successful. She played with rare feeling and had the sympathy of her auditors throughout. We have never seen this lady appear to better advantage. She was perfectly natural, sincere and earnest, and her acting in the second and third acts approached as nearly to greatness as the opportunities of the part allowed. If unusual intelligence, dramatic sensibility and artistic aim be the qualifications of a leading lady, Miss Cayvan is entitled to take rank with the first in the profession. Joseph Wheelock equally divided the honors with her by his remarkably strong performance of Steve. He acted with wonderful feeling, and some bits of business in the parting scene with May were exquisitely delicate and touching. Mr. Wheelock, since Charles Thorne's death, is the best representative of emotional heroes that our stage possesses. He is a master of the expression of intense feeling by quiet methods, and in Steve Harland he has a part which displays this exceptional ability most effectively. We can say no more than that his acting is irreservable—it presents no point for adverse criticism. Dear old Benjamin Maginley, with his rubicund, benevolent countenance and jolly manner, in Tom Blossom, the loving, good-natured, blundering father of May, captivated the house. His unctuous humor and beaming personality brought the character into happy prominence. Mr. Lemoyne did some clever comedy acting as the preacher, and also presented the serious side of the part with excellent effect. The rollicky fisherman, Owen, acted by Mr. Whiffen, seemed a trifle too boisterous, but the audience were nevertheless infected with his vociferous good humor. Mr. Ramsay was the one blot in the representation. This young man is altogether too-too. He not only lacks repose, but he indulges in the most uncalled for demonstrativeness on the slightest provocation. He needs toning down, and he should be taught to speak in some other way than as if he had a troublesome hot potato constantly in his mouth. Mr. Ramsay played Richard so badly that he actually succeeded in robbing a sympathetic part of the sympathies of the observer. However, he disappears after the second act, and the one blemish in the distribution of characters is well-nigh forgotten before the piece comes to an end. Eph, the faithful negro, was so vividly represented by J. N. Long that he was given a recall. Messrs. Hedley and Frankau sustained subordinate parts acceptably. Carrie Elberts as Little May patterned after her elders, and acted simply and naturally. Usually, precocious juveniles are an unmitigated nuisance on the stage, with their automatic movements and parroty speech, but the little Elberts girl is a notable exception to the rule. Tommy Russell, a sweet, flaxen-haired little boy, won all hearts by his prettiness and intelligence.

The Madison Square stage was tested by the ambitious marine set shown in Act One. But the skillful brush of Mazzanovich subjugated its diminutive proportions and produced a very beautiful and effective picture. Harley Merry's interior in the second and third acts was a faithful reproduction of a plain but thrifty cottage, and Phil Goatcher's forest dell in the last act was a pretty pastoral affair. The flight of some birds, invented by Thomas Gossman, was cleverly managed; but the feathered flyers were built to represent robins, and we would respectfully suggest to the inventor that robins are not birds that flock together, or rather wing about in a bunch. However, he deserves praise for the naturalness of their movements.

On Monday and Tuesday nights the house was all sold out in advance, and the take for the rest of the week is unusually heavy, from which we may gather that May Blossom is likely to get its just reward and enjoy a long and prosperous career at this theatre of extended runs.

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"A RAG BABY" AT TONY PASTOR'S.

Old Sport	Frank Daniels
Tony Jay, Esq.	Harry Mills
Patrick Finnigan	M. J. Gallagher
Patrick Magillahoggarty	
Harry Younghusband	H. J. Connor
Michael Sheedy	
Fred Barbour	
Dusty Bob	
Christian Berriel	D. P. Steele
St. Clare Fisherty	
Denis O'Brien	
Darrius Gatfield	W. H. Stedman
Dr. Toombs	
Luigi Buoncompagni	
Venus Grout	Jennie Yeamans
Clarette Fay	Rachel Booth
Miss Pratt	Helen Reimer
Mrs. Weatherbee	
Mrs. Maginnis	
Lou Clarke	Addie Cumming
Alice Berriel	
Jessie Richmond	May Steele
Mrs. Gatfield	

A Rag Baby, the piece which was presented at Tony Pastor's Theatre on Monday night, is a clever satire upon the abuses which may be carried on in the drug business, and ridicules in a rational manner the sporting craze which just at present is at its height. The author has divided the play into three acts, and states that the spectator may call it a drama, a tragedy or a comedy, as he pleases. There are twenty-three characters played by twelve people. The scene opens in the country on a quiet morning. A drug store is seen upon one side of the road, kept by Fred Barbour, and a ladies' boarding-school opposite, which is presided over by a strong-minded spinster named Miss Pratt. To this Miss Pratt comes an undertaker, one Christian Berriel, who explains a quarrel between himself and his wife, expressing a desire to entrust their only child, a baby, to the care of the ladies' seminary, so that it may be secure from the attentions of his wife. This being arranged amicably, the child is brought, and in the search for the infant is the fun of the piece. A policeman, Tim Finnigan, overhears the arrangement, and conveys the information to a merry and festive mob. Tony Jay, upon learning that the latter has been sent in search of the stolen baby by its mother, who is his sister. He becomes friendly with Venus, the hired girl at the academy, and thus gets into the good graces of three of the pretty boarders. Suddenly a commotion is raised in the village by Old Sport, who passes through in his walk against time. Finding no success in his endeavors to rescue the child, Tony Jay resolves to purchase the drug store, thinking that luck may throw the infant within his grasp. The confidential policeman advises him that no knowledge of the business is necessary, and the druggist advises him to secure the services of Old Sport as an assistant. This he does, and they take possession of the store without any knowledge whatever of the trade. Venus is in love with Old Sport, and almost adores him, while he does not reciprocate her affection, being devoted entirely to athletic pursuits. In the second and third acts is presented a well fitted up drug store, with soda fountain, electric battery, and all the appliances of such an establishment. Fun is allowed to run riot, and it would be impossible to recount a tithe of the amusing incidents that take place. Old Sport discovers that Tony Jay had once shaken hands with Sullivan, and in his admiration for the pugilist he desires to shake Jay by the same hand, constantly grasping it throughout the piece. Toward the close of the piece it is decided that one of the boarders, friendly to Jay, shall have hysterics, which will alarm the school, and in the excitement the baby is to be stolen by him and Old Sport. A rag baby has been substituted, however, by the nurse, and the conspirators return to the store with it in disgust, only to find that husband and wife have been re-united. Then the real baby is restored to its mother's arms.

The piece is interspersed with songs, dances and operatic selections, which are above the average order, and numerous encores were given and taken. The scenery and mounting was very good, especially the apothecary shop.

Each member of the cast is especially clever, and this caused the piece to go with a rattle from start to finish. Frank Daniels played Old Sport in a very original manner and brought the house down with his eccentricities. He was very funny indeed. Harry T. Mills, as Tony Jay, fully confirmed the good opinion formed of him when he appeared in Princess Chuck. Although very young, he is a good comedian, and fairly divided the honors with Mr. Daniels. M. J. Gallagher played the Policeman in a quiet, humorous way, and also the part of a tramp. The rest of the men in the cast did very well, especially H. G. Connor, as a tough. The burlesque upon the chant of the three armored warriors in Princess Ida was very good, sandwich boards being substituted for steel corslets. Jennie Yeamans carried off the honors among the ladies, her keen sense of humor and burlesque being very amusing. Numerous recalls and bouquets fell to her lot. Helen Reimer invested the parts of Miss Pratt and Mrs. Weatherbee with an individuality which was appreciated. Rachel Booth, Addie Cumming and May Steele looked very pretty and filled their parts satisfactorily. The upper part of the house was crowded and downstairs moderately well filled. A Rag Baby is extremely funny and is bound to be a success.

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"STOLEN MONEY" AT THE NEW PARK.

Hester Vansittart	Kate Forsyth
Nellie Barnes	Lilla Vane
Mrs. Verner	Louise Thorndyke
Mrs. Electa Tuttle	Octavia Allen
Mrs. Mincer	Annie Deland
Martha Stubbins	Emily Lytton
Little Ada	Little Bijou Fernandez
Paul Vansittart	Loudon McCormick
Edward Burrill	Nelson Wheatcroft
Woolf Aarons	William Gill
Orlando B. Doolittle	F. F. Mackay
Felix Potter	George Hoey
Captain Barsnap	John Marshall

Stolen Money, a perversion of a powerful little novel by Charles Reade, was presented to a fair house on Saturday evening. Mr. Reade died a few hours before this production. It was a merciful Providence that spared him the news of this act of vandalism. Mr. Reade's stories, like Dickens', do not lend themselves readily to the purposes of the stage; but of all the bad dramatizations of his works probably none shows less merit than Stolen Money, the Jessop-and-Gilled adaptation of "Singleheart and Double Face."

The play is divided into four acts. The curtain rises disclosing a grocery store in Boston. Mrs. Mincer, a busybody housekeeper, enters, for the double purpose of making a small purchase and talking scandal. The store is in charge of a young lady, Nellie, the sister of the proprietress. After a little badinage, during which the elderly party gets the worst of it, she departs from the scene, not appearing again throughout the play. As it is afterward shown, the elder sister of Nellie Barnes, Hester Vanstittart, has a drunken, ne'er-do-well husband, Paul, whose reform has been despaired of by all save his wife and his foster-mother, Mrs. Tuttle. While counting up the receipts of the day, she discovers that five dollars have been stolen from the till, and by the advice of Edward Burrill, a young builder and formerly her lover, she consults Captain Barsnap, a police officer, who hides his men after the closing of the store in order that they may detect the thieves. Hester has endeavored in vain to keep her husband at home, knowing his craving for drink, and he has gone out to meet one Woolf Aarons, a London thief who migrated to this country. All her earnings and the grocery business are in her name, the husband having degenerated into a common loafer. The expectations of the officer are confirmed, as Paul and the Jew are caught in the act of stealing $3,000 from the safe. Upon being confronted with the thieves, the wife is broken down at finding her husband implicated, and declines to have him arrested, offering to give him the money which he expects, and he goes to England, remaining two years in the City of Bristol. In the second act Hester and her child, little Ada, are discovered with Mrs. Tuttle, defending the profligate husband's memory from the taunts of Nellie and Edward, the first love of Hester, when the Jew and Paul make their appearance separately. In England Paul has committed bigamy by marrying, unknown to Hester, a woman, Mrs. Verner, with whom he boarded, keeping his double marriage unknown to both. His journey home to America is simply to obtain from his wife money to keep his English establishment going and satisfy his extravagances. He has heard of his wife's success in certain speculations, and at the prompting of her sister Nellie and Edward she doubts his sincerity in saying that he requires a sum of $15,000 to extend his business in England, and agrees to furnish it only upon the consideration that she shall accompany him. He agrees, and they take passage together, and upon their arrival in Bristol he contrives to give her the slip, and gets drunk. In a strange city and country, without friends, she seeks the American Consul, who procures rooms for her in the very house which the English wife keeps. Here a double set is used, showing a bedroom and a sitting room. Having made friends with the landlady, she retires to her room, placing her child in bed, and awaiting news of her husband. He comes home drunk at a late hour, and after some words with his English wife, falls asleep upon the couch, she departing to her room disgusted with him. Hester has overheard the entire conversation, recognized her husband's voice, and realized fully the situation. She determines upon speedy action, secures the $15,000 from his pockets, dresses her child and is about to depart, when he awakens. The family and servants and consul are warned in time to prevent him from harming the wife or child. He is astounded at such an unexpected turn in his affairs, and the third act finishes with a striking tableau. Despite his crimes and the treatment she has received she refuses to listen to the pressing addresses of Edward, who desires to procure her a divorce, and marry her. The Jew turns up as a member of the Salvation Army, but in reality to blackmail Paul. Paul arrives soon after, much to the discomfiture of Edward, who has almost persuaded Hester to wed him. He agrees to give Paul one thousand dollars if he depart and never return. Paul determines to take it, and go West to reform and settle down, but the Jew has overheard the conversation and lays in wait for him. Refusing to divide with the thief, the latter stabs Paul with a garden-knife which Edward had left upon a seat, and escapes. As the knife is known to belong to the latter, suspicion points toward him and he is arrested, only to be released in a few minutes, because of the capture of Aarons, who was seen leaving the grounds. The unfortunate husband being dead, no obstacle remains to the union of Edward and Hester, and the curtain falls. The comedy vein is supplied by Nellie and her intended, Felix Potter, a bashful young man, and Orlando Doolittle, the American consul at Bristol, who marries Mrs. Verner. The play is very unsatisfactory. It is simply a series of detached episodes in the life of a good woman who married a bad husband. Many of the situations are very improbable, and the most absurd things are said and done simply to get a laugh. Low London slang is introduced frequently by the Hebrew character, the latter being very unnaturally drawn.

As Hester, Kate Forsyth was the personification of all that is womanly; gentle in her affection, subdued in her grief and emotion and natural in speech and manner. Nelson Wheatcroft acted the part of Edward Burrill for all it was worth, creating a very favorable impression in the earlier part of the play. As the drunken husband, Loudon McCormick gave a vivid picture of a miserable and degraded wretch; but in the double scene he relaxed his earnestness. F. F. Mackay played the genial consul very well, indeed, his make-up being especially good. George Hoey and Lilla Vane caused great laughter as Nellie and Felix, the former receiving a recall in the second act. William Gill, one of the authors played Woolf Aarons in the conventional style and made many points by gagging. He simply burlesqued the part. Little Bijou Fernandez had quite a long part, being on the stage during nearly three whole acts, but she spoke her lines correctly and naturally, and her business was very good. The remaining characters were well played, but the parts are not of much consequence. The piece was fairly mounted, the setting of the last act, with a view of Boston from the Highlands, eliciting approval. Miss Forsyth, Mr. Mackay, Miss Thorndyke and Bijou Fernandez received a call before the curtain after the third act.

The play since its first representation has been extensively cut and remodelled, but it is not likely to run more than a fortnight at the utmost. Madame Dolaro's Justine will follow as soon as it can be got ready.

* * *

At the Grand Opera House this week The Silver King is being played. This melodrama does not appear too stale with age or pale upon the appetite of our public with frequent repetition. It is enjoying a good share of the general theatrical prosperity, and will make an excellent showing in receipts on the week. There is no call for notice. Of the cast, it has been reviewed several times in these columns during the season. Sam'l of Posen, illustrated by the perennial M. B. Curtis and his company, will follow at this theatre.

* * *

That extraordinary compound of fun and nonsense called Vim, was given at the People's to a good-sized audience on Monday night. As Mrs. Puffy Neil Burgess succeeded in keeping the spectators in good humor. While the eccentricity of this performer is quaint and amusing, we should like him better if he were less of a buffoon and more of an actor. However, as the public seem to like Mr. Burgess, it is natural to suppose that they occasionally grow weary of actors and acting and are willing to be tickled by the grotesqueries of a clown. Mr. Burgess has a company composed of people who if not startlingly clever are at least mildly inoffensive. The treadmill circus scene went with shouts of laughter.

* * *

The appearance of Wallack's company at another New York theatre than Wallack's is quite an event in theatrical circles. It sufficed to attract a large audience to Niblo's Monday despite the variety and potency of the new Easter attractions. Miss Coghlan as Lady Clare, Mr. Tearle as Middleton, and the Buckstones in their charming comedy parts were brilliantly successful, and Buchanan's clever adaptation met with the same degree of favor down town that it enjoyed for so long in a more fashionable locality. The scenery and other details of the presentation were identical with those at the home theatre. Lady Clare will doubtless enjoy a prosperous season at Poole and Gilmore's house.

* * *

A splendid audience attended the Star on Saturday night, when Mr. Irving and his company presented Louis XI. We have already given our opinion of the English tragedian's impersonation of the crafty monarch. It is by long odds the best of his several characterizations. The spectators watched his efforts with undisguised pleasure, and he was called a number of times before the curtain. Mr. Terriss and the other members of the company rendered adequate support to the star, and the occasion was altogether an enjoyable one. Much Ado continues to be the feature of the Irving engagement. It is seen nightly by large gatherings.

* * *

Dan's Tribulations is proving a veritable bonanza at the Comique. It has taken hold with a rapidity quite phenomenal, and the house is filled to overflowing at every performance. None of the Mulligan pieces ever caused more amusement than this, the last and best. It will easily run through what is left of the season.

* * *

The Bijou company, in Orpheus and Eurydice, are appearing at the Third Avenue Theatre, where the attractions of the mythological operatic burlesque are appreciated by numerous gatherings. Monday next, Claire and The Forge-Master, with Maude Granger, will begin an engagement of the usual one week duration.

* * *

This, the last week of The Pavements of Paris at the Fourteenth Street, finds large audiences at Manager Colville's popular theatre. Next Monday Milton Nobles' new drama, Love and Law, will be produced with adequate scenery and a company that in names, at least, is strong. As this will be the only novelty of the ensuing week, the production doubtless will focus the attention of play-goers and critics.

The Musical Mirror.

The last week of Mr. Abbey's season at the Metropolitan was fraught with many disappointments. Romeo and Juliet was not done on Thursday night, Sembrich being indisposed. The performance of Don Giovanni—which was substituted—failed to be satisfactory, as two contralto singers were given soprano rôles, transposed, to be sure, but nevertheless ruining the concerted numbers and giving the arias a monotony far from agreeable. Scalchi and Fursch-Madi were fairly successful, but the rest seemed out of sorts and did not exert themselves. At the sacred concert Good Friday night Campanini was missing; but it would be straining a point to say he was missed. Fursch-Madi and Trebelli were the principal figures in the entertainment, which went off smoothly and was relished by a fair house. For Saturday afternoon the sixtieth subscription performance and last of the Spring season was set down. Carmen was to have been done, but Trebelli fell ill. Scalchi was sought as a substitute to sing in Prophete or some other tenable opera; but after dilly-dallying some time she declined to appear, and the house had to be closed and money returned. Considering Mr. Abbey's pluck and energy, and his kindness and liberality to the artists in his employ, they treated him very badly at the end of the engagement, becoming demoralized and imbued with the determination to upset the impresario's plans. Nilsson, Campanini, Sembrich and Trebelli singularly enough all fell ill within a few days of one another. Operatic artists are notoriously capricious, and we don't believe in Fate, so we think there was more sham than suffering among Mr. Abbey's recreant invalids.

* * *

La Vie, at the Bijou, is drawing satisfactorily, and it will run along a few weeks until La Belle Helène is prepared. Jacques Krueger has made a pronounced hit as the masquerading railway porter, and Mansfeld's song, "In for a Racket," with dialect variations, has caught on tremendously. The pretty girls are by no means the least agreeable feature of the production.

* * *

On Sunday night the Casino was crowded by a fashionable audience, it being the occasion of two farewell appearances—Angèle, of the French Opera company, and Fred. Leslie, the comedian of the McCaull Opera company. They were both warmly received, and cheerfully responded to several encores. Angèle sang two chansonettes and a song from La Jolie Parfumeuse, while Fred. Leslie gave a song from Madame Favart, his own "Doll's Courtship," and the farm-yard imitations. Rudolph Aronson and his full orchestra played nine selections from the French and German composers in fair style. Prof. W. C. Dietrich was the accompanist.

The Giddy Gusher

My reflections in your dear MIRROR this morning must necessarily be of a painful character. The work of Easter week has thus far been exhausting. Helen Barry and Robertson, Mr. Glenney and my new Spring clothes have contributed to my general misery.

* * *

I made the discovery in London some years ago, when I saw Helen Barry play The Lesson in Love at the Crystal Palace, that I wanted to see as little of that lady on the stage as was compatible with a nature prone to err and the overruling power that administers punishment. When she tackled Arkwright's Wife, I was satisfied that the retributive justice due a year's enormities had overtaken me; but, surviving The Fatal Letter business of Monday night, I go on my wayward career rejoicing. There's very little, outside of flat burglary, that the sufferings of that night won't expiate.

* * *

Cazauran is a humorist, and a cynical one at that. He has his enemies on the papers; he knew they must take in that first-night, and the thought animated his soul. He said to himself, "I'll overwhelm 'em with an avalanche of mediocrity." And he did it. If ever there was a wholesale display of cheap sentiment, artificial action and wooden methods, it's when Helen Barry, with her celluloid smile, gets on deck. And where did she get her clothes? They were cut out with a saw and put together with hammer and nails. No such geometric spectacle as that Havana-brown walking-suit has greeted my eyes since I studied trigonometry. Did you notice the uniformity of those slits on the side—just like Ichabod's night-shirt? Did you catch on to those plastrons of velvet up the front, on which graduated ornaments of passementerie were glued? Did you see the crêpe shawl, gathered at stated distances, and hung like a lambrequin on a basement window, in front of that mauve dress? And oh, sainted Lydia Pinkham! did you see the revelations of that black ball dress? Several Mandarins must have perished to supply such a store of wild embroidery; and I honestly thought I saw Pauline Markham's legs once more—coming out of the armholes.

* * *

I found out early in life, when I swallowed two jars of raspberry jam at one sitting, that I could have too much of a good thing. Joe Haworth got that lesson later in life. That lad used to hang up in the sheets and pillow-slips of the McCullough company, quite a pretty figure of a man; but when he gilded up under the dramatic lighthouse he looked like a pilot-boat under the lows of the *Arizona* off Barnegat. Miss Barry judiciously crouches when she rests on Mr. Haworth's bosom. She crouches so much that her dome piles up a little mound in front of her; but then, when she leaves his embrace, she opens out like a telescope. And it makes you think you've got 'em to see an actress contract and dilate in that unnatural manner. And then, why will she clutch? Charlotte Cushman used to spread her big fingers, and make fish-hooks of her hands of fives, and fairly scare you with her digital contortions. And Miss Barry, on the smallest provocation, does the same dreadful things.

* * *

Georgia Cayvan's arms are her troubles. In May Blossom she does her great fainting-dusting act. She carefully rolls over every sofa and chair on the stage. She wipes off the surfaces of the tables with the small of her back, and she cleans the mantel-piece thoroughly with her head. As far as she can reach, she polishes the walls with her waving arms, and not a housewife in the audience but would give that girl an engagement this month of May as an invaluable element in Spring house-cleaning.

* * *

Louise Kellogg's arms and Rose Eytinge's arms are so short that it's an effort to clasp them in prayer, and their piety is much retarded by these shortcomings; but, when one has arms as big as Barry's, or as money as Cayvan's, Hoffman's anodyne is a good thing to take before going on the stage. And if these spectacles have embittered the festive Eastertide, think how this lily has been crushed, when I tell you I took in Leslie and Terriss' show, and had a baker's dozen of songs sung to me by Robertson. "Hey, Nonny, Nonny!"

* * *

"We used to think him a delightful singer in London," said an English friend to me.

"Well, what do you think of him in New York?" I asked. And I found the opinion had changed as much as the locality. Terriss and Leslie, however, made amends for Robertson and the dreadful weather.

There's some talk of Nat Goodwin going in with Leslie and running a vaudeville theatre here, in a year or so. Well will it be for us if they should do so. Terriss is bound to come back to us. The English papers bemoan their lack of *jeune premieres* and will entice the gentlemen to stay at 'ome. But there are more ducats this side for both these young men, and New York will not be kept waiting long for the cleverest pair of artists the British Isle ever sent us.

* * *

What a jolly time you men do have. Some woman the other day said it was all on account of pockets; that mankind was happier than women because of the multiplicity of pockets to be found on a man. That's nonsense. If a woman hasn't as many pockets as she needs, don't she carry a blamed little alligator bag in her claw? I saw five of these little nuisances on a friend's table and made a bet I could call the turn on the contents of every one of 'em, and I did: Front door key, powder puff, and latest love-letter, together with some car-fare, a pocket handkerchief and a button-hook. By the way, my friend Kate came to me the other day, weeping. "What do you think, my husband has taken to carrying lately?" she sobbed. And I guessed a pistol—a pumpkin seed plat bottle—cloves, and several other murderous things. "No-o-o," said the injured wife, "a tat-bat button-hook." I gathered her to my sympathizing breast and answered tear for tear.

* * *

I deny the existence of a superior article of human happiness due to the pockets. But I do say that the unchanging fashions in male attire produce a bliss unknown to females. A man's dress-suit sits out season after season of bad plays. It hops through innumerable festive occasions. It decorously stands round when funeral services are necessary. But Lord help a woman. She just gets one gown, when she has to get another. Now, your Gusher is of that independent turn that she'd just as 'lieve walk into the Opera House in a wrapper as not, and rather 'lieve. She hates clothes—and she hates new clothes, and despises the usages that demand she should not wear one gown on all occasions as long as a man wears a coat.

* * *

Her side partner is a dear, clever little woman, sensible on all points but dress. We get us nice costumes, and to the Gusher's satisfaction the business is ended for a season. Three days, and the insufferable monster of Change has possession of her partner.

"What, wear that same old dress to-night? Never!" she cries, and then the trouble begins all over again. When it becomes the fashion to dress women on the same principle that man is costumed, the world will be a gay place to live in.

* * *

Just now it's simply a bore, and I begin to think the Frenchman wasn't such a fool who blew his brains out after writing a statement "That the monotony of putting on his clothes every morning was more than he could endure."

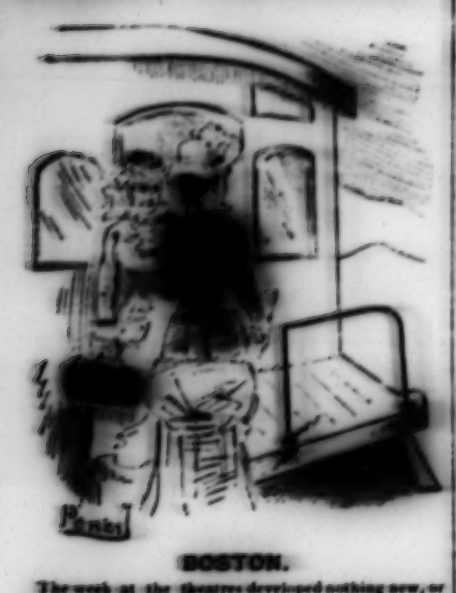
* * *

Among the Shakers I should find relief from changeable costumes; but among the Shakers you don't find other things quite as pleasant, so I suppose I shall endure all the troubles of life till the end—the Barrys and the Robertsons, who rob the ethereal Spring of much of its etherealness, and the awful necessity of replenishing and renewing a very comfortable wardrobe, just because other fools of women are at it all the time. Savagely yours,

THE GIDDY GUSHER.

Katherine Rogers will support Mrs. Langtry in the latter's grand revival of Pygmalion and Galatea at Niblo's. Many years ago, in England, she starred in this play under the management of her husband, who at that time owned the Hanley Theatre. She intends starring next season, but her repertoire is unsettled as yet.

PROVINCIAL.



BOSTON.

The week at the theatres developed nothing new, or nothing worthy of especial remark in the old. The houses everywhere were light invariably, people suddenly seeming to remember that it was Holy Week as well as bad weather.

At the Park, the Florences appeared for the second time this season in Facts; or, His Little Hatchet, and pleased small houses in a large way. I think Billy Florence must hunt for absurd remarks in the pathetic scene at the close of the play to "break up" Emma Kingsley (Ethel Greybrooke). Last Fall the play was given during the successful run of Fred. Kyle's Baby Show, and Florence suddenly remarked: "When I was running a baby show in Chicago," etc. Miss Greybrooke tried for an instant to keep her face straight, and then gave it up. On the evening that I was present this time it was even worse. "When I was driving a Herdic in Boston," said Florence, and both, even the old stager himself, were obliged to turn their backs to the audience to hide their laughter. Possibly it may seem like coaxing sunshine from cucumbers to find anything so terribly funny in these remarks, but often things seem ludicrous in stage action when in cold print they are far from it. The Mighty Dollar was given for the last performances of the week. J. K. Emmet brings Fritz and the dog this week.

The Angel of Midnight was given at the Museum during the week, and revived old memories by depicting Annie Clarke in short petticoats and pink tights, where she seemed to have renewed her youth. The play generally was rendered beautifully. By a slip of the pen, I spoke of Caroline Richings formerly appearing in this piece. I should have said Kate Reignolds, who, by the way, married into a wealthy Boston family years ago, and is occasionally seen in a box here with her husband and children.

The Romany Rye was the attraction at the Globe Theatre. I often see plays that some of the critics speak of as lacking in dramatic action, and I wonder if this play was not written to please some of those individuals. It is nothing but dramatic action from beginning to end, and one fairly hungers for some little quiet, natural conversation, some little flower of sentiment. The play seems a sort of dime novel looked at through a double-magnifying glass. One yearns for the idyllic after a night of its *a la mode* horrors. Joseph Jefferson follows.

The Silver King is drawing to the close of its run. Frank Mayo follows on the 28th, and then Jalma comes back for a short season.

A Trip to Africa, at the Bijou, is doing fairly well, and a rush during the last three weeks of its run is expected. Its music grows on one by repetition, its dramatic action is good, its by-play funny, and its stage-settings full of pleasing color, while the cast is excellent in all respects. A Rag Baby will follow at the close of the regular season.

Leavitt's Specialty co. did a fair business at the Howard, and this week the Barlow-Wilson Minstrels appear. Good specialty and variety entertainments were given during the week at the Windsor, the dancing of the Inman Sisters being especially worthy of mention. The variety entertainment at the Boylston has been noteworthy.

Items: I find the following in the new tony Boston paper, *The Beacon*: "Rose Coghlan, the actress, smokes cigarettes, and is said to be the only woman in America who can puff rings of smoke from her mouth. *Is she?*" What terrible confusion on the part of *The Beacon* man does this presage? As I do not think that anything should be sprung upon an unsuspecting public, I am constrained to make the guarded statement that George W. Currier, the Boston correspondent of the *Mercury*, has the libretto of a comic opera in his vest pocket, as well as the rest of us. I asked for a bill of particulars the other day, but could get no more than that the score is completed, and a prominent manager is considering it. Currier is a bright writer and royal good fellow, and here's to his success!—I have just seen the following item in a Chicago paper: "Boston caterers, during the present dull season, busy themselves in putting up sandwiches for the Summer picnics." These must be the sandwiches that Harry Brown, in A Trip to Africa, refers to when he asks, "Do you shuffle your sandwiches before you cut them?"—Emma Thursby will soon begin a brief concert tour through New England, and will sail for Europe about May 1.—W. J. D. Leavitt's Torchlight march, recently published by Russell and Co., is attracting much attention.—William H. Sayward, on a recent Saturday evening, read a paper on "Actors" which attracted, and continues to attract, much attention. Mr. Sayward was for several years a public reader, has been in the Legislature, and is a pushing, successful business man. His imitations, in which the discourse was very rich, are at times wonderful. I had the pleasure, some weeks ago, of hearing him recite at the Liberal Union Club, a hackneyed school-reader piece, as Edwin Forrest, Robert Collyer, Stuart Robson and Frank Mayo would have read it, and his success was equal to any ever made by Nat Goodwin or any other imitator, and simply electrified the intelligent club members present.—Osgood and Co. already have a portion of Henry Irving's "impressions" in type.—Joseph Proctor has resumed acting, and is on the New England circuit in Damon and Pythias and other pieces in his repertoire.—The *Herald* says that Manager Frank Sanger will revive Dreams next season. Ah! Exit Bunch of Keys?—The artists of the Wagner Festival are at the Brunswick.—The proposed Irving dinner in Boston has been abandoned.—Lasell Seminary took a number of the best seats for the Wagner Festival, and sends its pupils in turn to enjoy the music. That is Boston all over. Good idea, though.—Manager Field, of the Boston Museum, was in New York several days last week.—The houses at the Park Theatre have been very light for some weeks past, with the exception of in the cases of two or three attractions. Many people have thought that a Spring tonic was needed. The tonic has come, but it is Teutonic—namely, Fritz Emmet.—Jalma will return for a brief stay at the Boston Theatre May 5.—Margaret Mather's great success continues on the New England circuit.—The annual concert of Frank B. Haynes will occur this year at the Park Theatre, 27th, when Elma Delaro, Alta Pease, Nettie Van Buren, the Temple Quartette, Leon Keach, D. M. Babcock and other talent will appear.—A large number of contributions are being made in various quarters here to have a Boston box at Manager Abbey's benefit in New York. Let the good work go on. The enterprising young manager deserves every encouragement and pleasant word given him.—At the complimentary dinner tendered to George Henschel, 9th, at Young's Hotel, as a tribute to his abilities as a musician, on the eve of his departure for Europe, the co. consisted, in part, of C. C. Perkins, President of the Handel and Haydn Society; John S. Dwight, formerly of *Dwight's Journal*; B. J. Lang, Bernhard Listemann, George W. Chadwick, Arthur Foote, John A. Preston and others. It was a highly enjoyable occasion. Mr. Henschel sang a group of his own songs on the occasion, and was applauded to the echo. Mr. Perkins presented the parchment letter of invitation, and was exceedingly felicitous in his impromptu remarks.

BALTIMORE.

Business last week was ghastly all around, the attendance being fanatically slim. At the Academy of Music John Brougham's Lottery of Life was given in a queer way by a queer co., to awfully queer houses. A Rag Baby at Holliday Street Theatre, though a fair show and fairly well done, failed to draw fair audiences. Ford's Opera House was closed all the week. The variety houses fared better. The Japanese (?) maidens [illegible] drew an average attendance to the Monumental Theatre. N. S. Wood, the Boy *Detective*, commanded a good showing of the lovers of the sensational [illegible] at Kernan's Front Street Theatre. This week [illegible] at all the theatres, with big and [illegible] houses, and the attractions are unusually [illegible] Fanny Davenport, at the Academy of Music; [illegible] and the Union Square Theatre co. at Holliday [illegible]; Patterson's New York Opera co. in [illegible] at Ford's Opera House; [illegible] London co. at the Monumental [illegible], and C. B. Palmer's Danite comb. at [illegible] Theatre.

Items: Manager S. W. Fort entertained the members of the Journalist Club and a few of his personal friends in the cafe of the Academy of Music on Saturday night, and took the occasion to express his satisfaction at the results of the past year and announced his reappointment as manager of the Academy for a series of years. This announcement will meet with the heartiest approval on all sides; for by energy and executive ability he has transformed the house from a theatrical death-trap into one of the nicest theatres in the country, and by his universal courtesy and geniality has endeared himself to the amusement-seeking public of this city.—The following cos. open here 21st: Fay Templeton, at the Academy; Peck's Bad Boy, at Holliday street; Queen's Evidence, at Ford's; H. W. Williams' Specialty co., at the Monumental.—Lizzie St. Quinten and her co. will give a ten weeks' season of opera at Ford's Opera House this Summer, opening about June 1.—J. W. Albaugh will have his annual benefit April 28.—Harry Conway, assistant manager of the Academy, must have been gratified at the lunch on Saturday night to hear the many compliments paid him by the post-prandial orators. He is very popular with the press, and deservedly so.

SAN FRANCISCO.

April 8.

Excelsior, with its shades, sparkle, groupings, beauty, gorgeousness, and its originality of costumes, is sweeping the town. The performance throughout is one of bewilderment and delight. The dancers are pretty and graceful, the music weird but entrancing, and the various marches present a pleasing spectacle. Manager Bert has been unable to prolong the engagement, as the Kiralfys are due in Louisville during the Exposition. The first Excelsior matinee was a big one. Before 2 o'clock every seat was occupied, and many were unable to gain admittance. Fred Bert has struck oil in this engagement, and it is rumored that other first-class attractions will be brought out to the California Theatre. The fares of the co. back and forth is estimated at $14,000, and the weekly expense here is said to be about $7,000. A nice little family party.

Claire and the Forge Master, with Louise Pomeroy as Claire, was produced at the Baldwin Theatre, 31st, Louise Pomeroy in Sara Jewett's opposite. The latter, who was unfortunate enough to make her debut in a bad play, That Man, was considered weak, is Miss Pomeroy's equal, if not her superior. Miss Pomeroy lacks feeling, and her voice has at times an unpleasant, harsh ring that is not in unison with the character. Miss Jewett would have been preferable in the role, being the possessor of a flexible voice and highly emotional qualities. Harry Lee as Philippe Derblay was satisfactory, as was also Henry Aveling as Mons. Bachelin. The piece will continue this week; houses are good.

And now for Haverly's Strategists, who opened their three weeks' season at the Bush Street Theatre last night, to a fair house. Harry B. Bell, who comes as the male star, in the role of Jack Rutledge, lacks the one great gift that is essential to the success of the character—humor. J. B. Polk's impersonation was enjoyable in the extreme, because he imparted natural humor to the part. It is a gift that cannot be simulated or forced without detection. Harry Linden, who visited us in the character of Major Howard some time ago, has improved greatly. Katie Gilbert is a charming Nellie Howard, and could not be improved upon. Nellie Warren and Miss Bates were satisfactory in their parts.

Chispa, at the Grand Opera House, was the opening attraction on the 6th, and had a fine house. Phœbe Davis, who was to have assumed the leading role, was too ill to go on, and Charlotte Tittel, to whom the part was assigned, deserves much praise for the worthy manner in which she presented it. Henrietta Osborne was excellent as Calamity Jane. T. R. Grisman as Zeke Stevens, the guide, was all that could be desired, while George T. Snow as Injun Jack was clever. Willie Simms created much mirth as Doc Jones. The other characters received their share of attention. On the 14th The Hoop of Gold comb. play for one week at the Grand.

The minstrels at the Market Street Theatre, in spite of their endeavors to increase business, are playing to poor houses. The fact is perhaps due to some coarseness in the latter part of the programme.

Maritana, at the Tivoli, with Hattie Moore and Harry Gates in the leading roles, is doing a thriving business. The Royal Middy will be next week's attraction. A Trip to Africa, Suppe's latest work, is in active preparation, and will be produced at an early date.

The Standard Theatre with Kelly and O'Brien will reopen on the 14th inst. for one week in a humorous fancy entitled Married Mashers, characters with which 'Frisco is very conversant. On the 21st George Wessels and Frank Wright, with a well selected co. take this house for one week and produce Pocahontas, a witty burlesque, and for the 28th a Gypsy Band composed of thirteen members, with a Hungarian orchestra, is billed. The Standard Minstrels do not return to the old home until some time in August.

From Sunday's *Call* I clip the following: "The annual benefit for the Actor's Fund will be given at the Grand Opera House on Thursday afternoon, April 17. The performance will take place under the management of Messrs. Frederick W. Bert, Jay Rial and Bolossy Kiralfy, and will be participated in by Bert's Oakland Theatre co., Bert's Grand Opera House co., Maubury and Overton's Hoop of Gold co., Excelsior ballet co., Sara Jewett, Henrietta Osborne, Phœbe Davis, Charlotte Tittel, Joseph R. Grismer, James M. Ward and the entire dramatic and musical profession, which, of course, must include a delegation from the Baldwin. This Actors' Relief Fund is a very worthy charity, and its good effects have been felt by sick and disabled actors for many years past. Some object that the theatrical profession, and not the public, ought to be the source of this charity, and that a little of the hay the active members make during sun-shine ought to be stored for the dark days when sickness and want come; but there are charities so deserving that the machinery need not be looked into very closely, and the Actors' Fund is one of them."

CHICAGO.

Colonel Wood's Museum opened on the old site on Randolph street, Saturday night, about 1,200 people being in attendance. The museum proper occupies the entire building heretofore known as the Kingsbury block, having four floors, with an area of 88 by 66 feet each. The main entrance is on the ground floor, 20 by 66 feet, and access to the museum department is had by a broad winding stairway. The first hall of the museum is taken up by Johann Tauber's collection of mechanical inventions. Chief among these is the great Columbus clock, a marvellous specimen of inventive genius, containing upwards of 100 moving figures, representing scenes in Scriptural and modern history. Several Anford incubators are on this floor, where "chickens are hatched while you wait" (see small bills). The second floor has the large model of the moon, 65 feet in circumference, with a lecturer in attendance to point out the "spots." Doubtless this hall will be a favorite resort for lovers to gaze at the moon. On this floor are Professor Schaferts and Kennicott's collection of skeleton's, birds, beasts and fishes and a very fine assortment of beetles. The third floor is entirely taken up with the wax figures, and will undoubtedly be the most interesting department. Four groups depict the story of the Nibelungen legend, Siegfried and Hagen being the heroes. Other groups are the Emperors of Germany, Austria and Russia, with the principal personages of those nations; Cleopatra in her barge, and several mythological figures. The top floor is not yet ready.

The Olympic Theatre, which now comprises a part of the institution, is reached by a corridor from each floor. The Veteran, Wallack's oriental drama, was given by a stock co. It would be a charity to pass the performance over without notice, but in view of the fact that this co. has been widely heralded as first-class, and ample time was given for rehearsal, it compels criticism. R. Fulton Russell is the leading man, and undertook to play Leon Delmar. To say he butchered it, would not cover the awful incompetency he displayed. His dressing was slovenly; one pair of seedy trousers did him service during the whole period covered by the play; his short uniform jacket and the waistband of the aforesaid seedy continuations frequently parted company and exposed his inner garments in a way that made the gods shout in derision. The uniform worn, supposed to be that of a French hussar, was a curiosity. We venture the assertion that no such duds are to be found in any military wardrobe in the world. His acting was on a par with his appearance—uncertain, slipshod and amateurish. Lisa Weber played an ingenue part, a gushing young maiden of sixteen, Blanche D'Ivry. She failed, naturally. Con T. Murphy, a tolerably good light comedian, played a juvenile man's part, a lover without any comedy. He was out of place, but did well under adverse circumstances. Of those deserving of praise, E. T. Webber dressed his part of Colonel Delmar in good taste, and with some idea of correctness, but did not fully represent the French soldier and gentleman. Fred Julian (The Sultan of Myra), E. F. Irving (Oft-Ah Agan—an Irish comedy part), and F. F. Jamieson, as the Emir, were the best in the cast. Lettie Allen, as Amineh, made an excellent impression and was so superior to her general surroundings that she became a star. The minor parts were in the hands of a lot of incompetents. A vast improvement must take place in the dramatic co. if the Colonel would fulfil his promises. Reeves' comedy, Parted, is to be the matinee attraction, Frances Norton as the heroine. I hope to have a word of commendation for it next week.

Confusion had a prosperous week at the Grand, Harry Dixey and Florence Gerard, by their clever work, becoming popular favorites with the audiences at once. They displayed excellent burlesque powers in the sketch Distinguished Foreigners, Dixey's Shylock being a capital imitation of Henry Irving. The same bill will remain the attraction this week. Next week, the Boston Ideal Opera co.

Robson and Crane found Our Boarding House a poor substitute for Mother-in-law. The audience being by no means so large, although Hooley's Theatre was comfortably filled at each performance. The comedians need a new comedy badly. Taken altogether, the engagement was profitable. This week A Bunch of Keys, with Charles Bowser as the Hotel-keeper. Next week, Rose Eytinge in A Winter's Tale.

The second week of The Stranglers of Paris at Haverly's Theatre met with fair patronage only. The drama does not compare favorably with others of its class. Storm Beaten, the dramatization of Robert Buchanan's "God and the Man," promises to be a much more satisfactory play. It will run for two weeks, to be followed by Orpheus and Eurydice.

Jalma completed its run of seven weeks to a full house at McVicker's on Saturday night. The last week was the best financially—a remarkable fact; considering that, aside from the grand ballet and Amazonian march, there is nothing to it. The dramatic portion is gruel of the weakest kind. This week and next, Mrs. Langtry in A Wife's Peril. The lady, it is said, is travelling this season solely on her merits as an actress, and is meeting with tolerable success. If this is a fact, she must be accorded a meed of credit, for her tactics last season certainly handicap her in the minds of the public.

Rehan's 7-20-8 co. did an excellent business at the Academy. The co. is evenly balanced, and act the comedy in a spirited manner that deserves commendation. The management mounted the piece in a splendid way. Indeed, this house is noted for the care taken to give fitting scenery to the plays. Some of the more pretentious houses might follow its policy with advantage. This week, Sol Smith Russell, in Edgewood Folks.

Rice's Surprise Party, in Pop, minus John F. Mackay, had a fairly successful week at the Standard. Richard Gorman took Mackay's place, but failed to fill it, and Harry Richmond joins the co. here to try what he can do. This week, Baker and Farron, in their farcical play, Government House. Barton's Comedy co. in Wanted—A Partner, formerly called Hix's Fix, 21st.

Frank Mayo is at the Criterion this week, in Davy Crockett. His new play, Nordeck, is to be produced at Haverly's in May.

Coup's Chicago Museum was visited by crowds the past week, the opera of Iolanthe having "caught on." This week Patience will be done by the same co., with the addition of Fred H. Frear as Bunthorne. Nellie Bower took Bessie Grey's part of Phyllis in Iolanthe the second week, and sang it well. She will sing the part of Patience this week. The dramatic co. appear in Mrs. Partington, at the matinees.

Items: Last week Quincy Kilby received a handsome bronze inkstand from the stage hands attached to the co. It is also rumored that the gentleman, during his stay of seven weeks in the city, has found the future Mrs. Kilby in the person of a young and charming lady, residing on the South side.—The benefit performance for the Actors' Fund will occur at Haverly's Theatre on Thursday afternoon, 17th. The programme includes Mrs. Langtry, in a scene from School for Scandal; the first act of Storm-Beaten; an act of 7-20-8, by the Rehan co.; an act of Bunch of Keys, and a sketch by Baker and Farron. Mr. McConnell gives his theatre free.—Daly's New York co. come to Hooley's in June for five weeks, appearing in The Country Girl and Red Letter Nights. The co. will leave here for England.—Dore Davidson is again playing Jagon in The Stranglers.—Gerald Eyre has returned to New York.

NEW ORLEANS.

On April 12 Charlotte Thompson will close a two weeks' engagement at the Academy of Music. During the first week Miss Multon, Jane Eyre, East Lynne and Nell Gwynne were performed. Miss Thompson is a decidedly able artiste in all her characterizations. Possibly her best roles are the opposite ones of Miss Multon and Nell Gwynne, in both of which she is admirable. The second week was given to performances of The Sea of Ice, with the star as Ogarita. The lady's acting in this role has been liberally applauded. The supporting co. is not a strong one, and business has been only fair. The last weeks of Lent are always a bugbear, in a business sense, to dramatic managers. On the 13th The Deuce of Hearts comes to this house for one week.

Gossip: W. W. Kelly has rented the French Opera House for a season of three weeks, opening April 13. The first night a benefit will be given him by his friends. A mixed bill has been arranged for the occasion. Louise Sylvester, Grace Cartland, Harry Warren, Barry Maxwell, James Johnson and others will appear. The rest of the week will be given to Frou-Frou, Oliver Twist and Fanchon, with Miss Cartland in the leading roles. The second week will be devoted to performances of Damon and Pythias, under the auspices of the Knights of Pythias.—Fenwick Armstrong has left the Thompson party and joined Kelly's forces.—A musical organization called Archduke Joseph's Hungarian Gypsy Band will appear at Spanish Fort for a short season, opening 13th.—W. S. Saiter tells me he has made arrangements with the McCaull Opera co. for a Summer season at Spanish Fort.—Marlande Clarke has gone to New York to engage a co. for Summer performances at West End.—Mr. Richard, who has leased the French Opera House for next season, is still lingering here trying to awaken a substantial interest in his venture among our citizens.—The Dime Museum and the Faranta and Gorman tent shows are pursuing the even tenor of their way to fairly good business.

CLEVELAND.

Euclid Avenue (L. G. Hanna, manager): The three night engagement of Emma Abbott's Opera co. drew out large and fashionable houses. We fail to see that the co. gave a fair equivalent for the ovation. They did not produce an opera which was not unmercifully cut. It is seldom that the gem of Italian opera, Faust, receives such a painful execution as that given by this co. An English cast full of unutterable names gave the programme a grand appearance. Patterson's Opera co., playing The Queen's Lace Handkerchief, filled out remainder of week. The business was large and audiences quite enthusiastic. From the local press this co. received notices which could be advantageously used as advertisements in other cities, but this proves simply nothing. The press is powerless to bring a snap co. to a higher position than it really deserves, although it may be the means of securing patronage from many who would remain away had a just criticism on the co. been given after the first night. There is unusual interest felt in Clara Morris' engagement during the current week. Clara Morris is, or was, a Cleveland girl, and she reappears here after an absence of ten years. Young Mrs. Winthrop, 21st, week.

Academy of Music (John A. Ellsler, manager): Ida Siddons' Female Minstrels did a remarkably good business during the week past. Hayman's Comedy co. 17th, 18th, 19th; Jumbo Davis, 21st, 22d, 23d.

Dime Museum (Sackett and Drew, proprietors): The usual stereotyped phrase in regard to large attendance. The patronage since the opening of this place has been such as to warrant the managers in increasing its capacity. Sixty feet will soon be added to the auditorium and music hall.

Pointers: A co. called Ida Siddons' Blondes No. 2 stranded in Newark, O., 10th. It had no connection with the co. of the same name at the Academy last week.—J. M. Hyde is here booming that dramatic nuisance, Jumbo Davis.—John Hooley, representing Hanley's co., and Mr. Mann, agent of the Wilbur Opera co., were with us last week.—J. J. Collins has leased Haltnorth's Hall for this Summer. He will play opera attractions. A new stage and scenery will be constructed to facilitate this enterprise.—Clara Morris and Frank Goodwin arrived in the city Thursday.—Phil Paulscraft, manager Ida Siddons' Mastodons, says "the ghost walks" every Wednesday.—Clara Morris co. will give a benefit to the Actors' Fund, Thursday matinee. It is being largely advertised.

ST. LOUIS.

Grand Opera House (J. W. Norton, manager): Wanted—A Partner is certainly one of the best extravaganzas yet put on the stage, and is entitled to as much success as A Bunch of Keys, The Tourists, and other pieces of that class. W. A. Mestayer did not appear with the troupe, John Gilbert filling his part with much humor and quiet fun. Robert Graham introduced imitations of Barrett as Cassius and of Irving, which were immense, and kept the house in a roar of laughter. Haverly's Mastodon Minstrels, 13th.

Olympic Theatre (Charles A. Spalding, manager): Queen's Evidence was given to very poor business during the week. It was well put on the stage, and Florence Noble and Harry Jackson, Jr., were admirable in the leading roles. The rest of the cast was perfectly satisfactory. Robson and Crane in Mother-in-Law, 13th.

Pope's Theatre (Charles Pope, manager): Magda Irschik during the week in German legitimate, appearing in Medea, Donna Diana, Marie Stuart, Roderich Heller, Geyer Wally, etc., to half business, her first night, however, drawing a crowded house. George Holland Comedy co. opened Saturday evening, 12th, in Pink Dominos and Robert Macaire and remain all the week.

People's Theatre (W. C. Mitchell, manager): Peck's Bad Boy, by the Atkinson Comedy co., has had a good business, opening to a crowded house 6th. Arthur Dunn, Jennie Dunn and others were clever, and the piece created a great deal of amusement. W. J. Scanlan, in The Irish Minstrel, 13th.

Standard Theatre (W. H. Smith, manager): Pat Rooney and his co. did their usual good week's business, large houses being the rule. Lights o' London will be reproduced 13th.

Theatre Comique (W. H. Edwards, manager): This house is doing a good business and has improved steadily of late in all respects. Senator Frank Bell has been doing his stump speech. The rest of the co. are excellent, and it is really a good variety show.

Items: Manager Gregory, of the Dime Museum, is putting on a baby show. A happy thought for Eastertide. W. F. Dickson, treasurer of Pope's, will go on the road next month with Dickson's Sketch Club. Gus Thomas, W. Smith, Nellie Page, Della Fox and Frank David will be in the co. Editha's Burglar and other light comedies, with musical sketches, will comprise the entertainment.—Frank Wright is here in advance of the Haverly Mastodons.—Gus Pennoyer has been here all the week looking after the interests of Haverly's Mastodons. He is an old St. Louisan and his friends here were glad to see him.—Preparations are being pushed rapidly for the coming May Festival at the Natatorium and at Pope's, under the auspices of the Henry Shaw Society. A. Waldauer will conduct and Minnie Hauk's co., assisted by Myron W. Whitney, will furnish the vocal parts. There is to be a chorus of 500 voices and a full orchestra of eighty pieces. Early in June the Thomas-Wagner Festival will take place at the Olympic.—The Elks' annual benefit will take place at the Grand Opera House afternoon of 17th. Robson and Crane, the Holland Comedy co., W. J. Scanlan, Haverly's Mastodons, Mr. and Mrs. John S. Norton, and the McCullough Club will furnish the bill. The choice seats were auctioned at the Grand Opera House the afternoon of Friday, 11th, and the prices, while not so large as they were last year, were uniformly good.—James Barton has been in town all the week in the interest of the Wanted—A Partner co.

PHILADELPHIA.

Princess Ida did not create anything of a furore here, although the week's business was by no means bad. It was handsomely staged by the Opera House management, and the numbers were smoothly rendered. Mary Beebe, in the title role, sang remarkably well. Jennie Reiffarth's heavy voice was affected by a severe cold, but her acting compensated for any lack of melody. Jean Herrick and Josie Schroder, as Melissa and Lady Psyche, respectively, were charming in appearance and sang effectively. E. P. Temple, as King Gama, gave a sufficiently exaggerated interpretation of the part, and the other members of the co. were acceptable. The chorus was all that could be desired. Alpine Roses will bloom throughout the present week. Augustin Daly's co. in Red Letter Nights 21st.

At the Arch, Skipped by the Light of the Moon was played to very conservative houses. Ed. Morris deserves mention for clever work as McIntyre. This week M. B. Curtis displays his Sam'l of Posen eccentricities. Annie Pixley will appear 21st in Zara and M'liss.

The last performances of The Silver King at the Chestnut were but fairly attended, Holy Week affecting this and all the theatres. Walter Bentley has achieved a certain measure of success in his portrayal of Wilfred Denver; but his acting is full of faults and exhibits but little that is true to nature. He is "preachy" in style and forces effect. Modjeska began a week's engagement 14th. It is announced as her last appearance in Philadelphia. Wallack's co. in Lady Claire, opens 21st.

At Haverly's the last week of Falka showed a slight falling off in the attendance, but this was due rather to Lenten observances than any diminution of the interest. The Merry War now holds the boards, being up for a four weeks' run.

Herne's Hearts of Oak closed a moderately successful week at the National. Vacation opened 14th to a good house. Black Flag, 21st.

The Fedora engagement at the Walnut was, with the exception of the Booth fortnight, the most profitable of the season, and might have continued for another two weeks in the same vein. Joseph Murphy is the current attraction. Pavements of Paris, 21st.

Under the direction of Zimmerman and Nixon, the Abbey Grand Opera co. appears this week at the Academy of Music. The subscription reached $18,000, and a great success is assured. Les Huguenots, the opening opera, was sung before an immense audience.

Fun on the Bristol, at the Arch Street Opera House, was indeed a "travesty," and somebody is shekels out by reason of last week's venture. Let us hope the actors were paid. Dora—Ill-fed, Half-fed or Well-fed—will be produced 28th by George Fortescue and a competent co. In the meantime an amateur party, called the Lawrence Dramatic co., will try it a week with a new piece, entitled Bess the Waif.

The Barlow-Wilson Minstrels drew crowded houses at the New Central. Williams' Manchester-Jennings Specialty co. constitute the present offering.

Items: A Celebrated Case is being done at the Bijou. Jay Hunt, of this theatre, has been engaged by John A. Stevens, and retires from the stock this week.—Mollie Williams and Nellie Clinton are at Thron's Garden.—The May Music Festival chorus will number six hundred.—Lillie Hinton will produce Leap Year on the occasion of her benefit 25th.—Lucia Zarate has proved a big card at the Dime Museum.—Hughey Dougherty was warmly welcomed at the Central last week.—The local manager who was reported to have won $11,000 at faro, authorizes the removal of two ciphers from the sum named.—Nixon and Zimmerman purchased two seats for the Abbey benefit at $100 each. This is the 1,111th time the paragraph has appeared in print.—The Thursday matinee of Vacation at the National will be a professional one.—Information relating to John Barleycorn may be obtained by applying to J. J. Kelly.—The hearing in the case of McCaull vs. Amberg has been adjourned to the 16th.—Barnum and Forepaugh are advertising each other by means of liberal abuse, show clap-trap and "wont-wash" and "leprous" elephants.—Marie Acosta, of this city, is said to have married a a Flying Dutchman.—M. B. Leavitt was in town last week. He is interested with Slater Smith in the proposed California tour of Ranch 10.—R. B. Mantell, J. B. Ryley and E. D. Price were guests of the Clover Club at the April dinner on Thursday last.—George W. Lederer takes possession of the Arch Street Opera House, 28th. He proposes making it a "burlesque theatre." The house has reached a sufficiently low ebb to warrant Colonel Haverly in opening it as a minstrel hall.—Bob Mantell is worshipped in secret by several of our society "buds."—Mme. Scalchi left the Lafayette Hotel on Sunday evening because "mine host" Maltby refused to allow her pet poodle to occupy the same room.—I have neither time nor space in which to review the performance of Vacation by the Palmer-Daly co. The piece as given at the National last night, 14th, was received with favor, and merits further attention.—Alpine Roses, Modjeska and The Merry War all opened to excellent houses.

BROOKLYN.

Holy week, which was for the most part a rainy week, affected the attendance at the theatres here as well as elsewhere. There is a certain class of amusement seekers which cares little for season or weather, provided the play they see is well produced, and the fun fast and furious, and this class is one that cares little for high art—burlesque and low comedy are much more palatable, and, if highly spiced, are enjoyed all the more.

At Haverly's Theatre Separation had the call last week, in presenting to our theatre-goers something new, and Bartley Campbell's new comedy-drama drew fine houses, both in quality and quantity, taking the season into consideration; but the general verdict seems to be that the effect is evolved from a minor cause. Prejudice sometimes causes a man to make a consummate ass of himself; yet that quality could scarcely influence him to wreck his, his wife's, and—far more important—his daughter's happiness for life and aye.

If unknown Earnest Scribbler had written Separation, it is a question in my mind whether the piece would have been a success, for the playwright would be unknown, and his production eyed askance; but the name that fathers the five-act drama is so well known, that simply to know the author's reputation insures success. With the scant foundation that supports the plot the author has built well, and the ingenuity displayed in weaving the weft and woof which go to make up the whole is worthy the man; but one can scarcely avoid wishing that the base were more substantial—the house is built on sand and is decidedly shaky.

The cast is a strong one, and to it is due much of the success. But Charles Coghlan does not seem much interested in his part—an enthusiast can always create enthusiasm; while indifference begets its like.

The poorest rider sometimes wins the brush, and in like manner the play which possesses the least merit often draws. This was notably illustrated last week by Vim, at the Park—a play made up of vulgarity and horse-play, that anywhere else would shock the sensibilities of those who go into convulsions of laughter over the inane fun of Neil Burgess' Vim. It draws, and that is probably all that actor and author care for; yet success of that sort is not the all-to-be-desired end in this world. People leave the house and wonder what on earth they have been laughing at, and no pleasant memories remain to repay the visitor for having lost a few hours witnessing such stuff. Neil Burgess made the play what it was, and when he was not on the stage the interest ceased; but even he became a little monotonous, and the curtain fell on the last act none too soon.

7-20-8 continued to please and attract good audiences during the entire week, and Daly's co. in it, at the Grand, gave even smoother and more finished performances as the days went by. Lizzie Jeremy retained the place in the favor of the audiences which she won at the first performance, while Messrs. Hardenberg, Vandenhoff, Miller, Longworth and Rainforth kept the visible muscles of their auditors continually at work.

Hyde and Behman had excellent houses, their business being great. Tony Pastor appeared at their theatre on Monday last, with his co., and seemed to be a greater favorite than ever, being received with three rousing cheers as he stepped before the footlights. His co. will draw packed houses all through the week.

The Romany Rye was presented at Haverly's on the evening of the 14th to a good house, and won loud applause for both actors and settings. James M. Hardie, as Jack Hearne, met with a warm reception, and did his part full justice, being ably assisted by Sara Von Leer as Gertie Heckett. H. B. Bradley did Philip Royston, but was rather boisterous, not seeming to be aware that he never modulated his fog-horn tones from beginning to end. The play is a strong one, but rather too much on the "always on hand" style.

At the Grand The Power of Money drew an excellent house, 14th, and "caught on" at once. Frank Kilday, Walter Kelley and James Hogan, with Agnes Proctor, took good care of the sterner scenes, while Charley Drew and Bessie Sansom added the lighter touches. The scenery was exceptionally fine, and decidedly natural to those familiar with the scenes portrayed.

The Hanlons appeared at the Park on Monday night and were well received in their Voyage en Suisse, and produced the usual amount of fun and frolic. Indications point to a large business during the week, while, commencing with the 21st, the event of the season occurs in the appearance of Rhea, who will occupy the boards for a week in a round of characters familiar to our theatre-goers, producing also her new play, A Terrible Woman, adapted from the French by herself. She will draw largely, being a great favorite who well deserves her success.

Items: It is a pleasure to witness such harmonious feelings between landlord and tenant as exist between Hyde and Behman and Knowles and Morris, of the Grand Opera House. *Apropos* of a certain squib that appeared last week relating to Haverly securing the Grand, Mr. Behman said to me last evening: "I do not know whence the report emanated. Nothing has been said to him by us or [illegible] regarding the matter, and I will say, frankly, that there is no one in America who could have the house as quickly as Knowles and Morris, or for the same rent. A raise of three thousand dollars would not be sufficient to influence us. Besides, their lease does not expire until three years from next September, with the privilege of five more. They always pay their money quarterly, in advance, and often before it is due. All my money is drawing interest and when we need a little cash Knowles and Morris are always ready and even anxious to hand it over. Our next quarter's rent is not due until June 1, yet I was offered a check for the amount to-day. There is a clause in our lease by which we can raise the rent whenever we see fit, but we have no such intention; such tenants are too good to lose. No, sir, Knowles and Morris will keep the house as long as they want it."—Hyde and Behman, by the way, are talking of building a theatre in Chicago, this Summer, Behman going there in a couple of weeks to see about leasing or purchasing the ground. At the benefit for the Actors' Fund the different Brooklyn theatres will be thus represented: Novelty, Queen's Lace Handkerchief co.; Grand, Power of Money; Park, Hanlons; Haverly's, Romany Rye; Lee Avenue, Mme. Janauschek's co.; Hyde and Behman, Tony Pastor.—Mme. Janauschek is suffering severely from rheumatism, and will not be able to appear Thursday afternoon. Fred. Warde will assist at the benefit.

Manager McConnell, of Haverly's, bid in a box for Abbey's benefit, paying $50 therefor.—Barnum comes to Brooklyn on May 12.—On May 17, at Fred. Warde's benefit, Richelieu will be given, with Manager McConnell as De Mauprat.—Next week, at the Grand, The Lottery of Life; at Haverly's, The Silver King.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Patterson's New York Opera co. opened the week with The Queen's Lace Handkerchief, which was very well received. Although business was not very brisk, the prospects for the week are good. Neil Burgess will hold the boards next week in Vim.

Lee Avenue Academy of Music (Berger and Price, proprietors): The distinguished actress, Janauschek, is playing to good houses, and produces during the week Zillah, the Hebrew Mother, Marianna and Mother and Son. Next week, the Hanlons.

ARKANSAS.

HOT SPRINGS.

Opera House (W. J. Slocum, manager): Rose Eytinge played a return engagement, 10th and 11th, producing Rose Michel 10th, and Oliver Twist 11th. Owing to the high prices and inclement weather there was but a fair house first night and small house second. Miss Eytinge is a fine actress, and is supported by an excellent company.

Items: Ada Gray and co. left here 11th, after recuperating for the last two weeks. Miss Gray has been greatly benefited.—McCaull Opera co., 12th and 14th.—Professor Pharazyn 21st, 22d, and 23d.

CALIFORNIA.

OAKLAND.

April 6.—Oakland Theatre (F. W. Bert, proprietor): Last week, Jay Rial's co. in Uncle Tom's Cabin to fair houses. This week, Bert's own co. in The World. Week of 14th, Rosedale.

Dietz' Opera House (A. W. Stilwell, proprietor): Emerson's Minstrels, with a full co., will appear for one night, opening 8th. They have just returned from an extensive tour in Oregon. On the 14th and 15th, Louise Pomeroy and co. will play Claire and The Forgemaster.

Oakland Tivoli (E. Barrett, proprietor): Last week, Kitty Belmore in Victims of Faro. Friday, a benefit was tendered the Veteran's Home. This week, Ferdinand Urban and Ethel Lynton in the Female Detective.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): Kate Claxton opened 7th, for one week, to fair houses thus far. Hazel Kirke, week of 14th.

Academy of Museum (M. M. Whelan, manager): Laura E. Dainty in Mountain Pink, opened 7th for one week to first-class business. House closed week of 14th.

Items: The advance agent of Spanish Students is here to secure dates for his troupe.—Raymond Holmes' Whims co. ended their short career here this week. Nearly all of the performers are in town looking for vacancies. Mr. Whelan has accepted business manager of the Academy, and Bert Haverly has accepted an engagement with Laura Dainty, and will take the part of Scip in Mountain Pink. The Academy will be thoroughly refitted this week.—Kate Claxton spent several afternoons at the Skating Rink, trying to master the sport.—P. T. Hughes, the owner of the Academy of Music, has leased the house to the McFadden Brothers for seven years. These gentlemen are well posted, and will make the Academy a first-class place of amusement.—Messrs. McFadden and Mr. Whelen gave a supper to their friends and the press of this city on the 7th.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): Commend me to New Haven for dullness last week. College is closed for a brief vacation and everything is at a standstill. However, Den Thompson succeeded in amusing two good audiences, fast day, in a play which rather tickles the true-blooded nutmegger. He "a kinder takes a notion to Josh y' know." On the 18th about seventy pairs of knees will quake when as many pretty high school girls reach out their dainty hands to receive diplomas which show they have been graduated. How the old stage hands will grin when they perceive the anxious looks of the fair misses before the curtain rises. On 15th memories of that man of tribulations, Salmi Morse, will be revived, when John S. Stoddard, by request, delivers a lecture on the Passion Play performed at the Bavarian village of Oberammergau some years ago.

New Haven Opera House: I was surprised at the light house that greeted C. B. Palmer's Danites co. 11th. When I read that the Hon. Sam Jones, of Hartford, Prof. W. H. Brewer, of Yale, and one or two lesser luminaries discussed the different phases of Mormonism to splendid audiences, both in quantity and quality, during the past Winter, it seems to me that the name of those "destroying angels" which causes one to look timidly over his left shoulder, ought to have proved a more drawing card. The co. is a fair one. Mattie Wren Billy Piper's it with grace and feeling. Harry Ellis looks and acts Sandy quite well; but Mr. John McNary, who is really a very fine actor, gives me the cold shivers and tortures the audience by roaring and bellowing, fairly tearing his lungs out in his endeavors to be highly dramatic. Permit me to submit to those similarly inclined that they give the audience their money's worth only, no more, and in the words of the author of the play, "Keep cool, friends, keep cool." Barney McAuley 18th, 19th.

Grand Opera House (Clark Peck, manager): No wonder the genial manager smiled as the crowd kept pouring in after the orchestra had begun its duties Fast Day before the curtain ran up for the Hanlon Brothers' voyage in the land of Switzer cheese, nor was there cause for complaint at the attendance at the other performances the following afternoon and evening. If you wish to see the perfection to which stage mechanism has been brought just drop in and see the explosion scene, act two; but don't withdraw until you have seen the Hanlons, who, though harnessed to a wretched play, with the aid of a clever support make the best of it. They do their specialty act with a degree of excellence that I have never seen rivaled. A fair beginning for a week, 14th.

American Theatre (Prem Eldridge, manager): The Dude Actor and The Deacon's Daughter having drawn good houses for a week make way for a number of variety artists, who will try to please the patrons, and who, assisted by local talent, will swell the coffers Friday night, on which Manager Eldridge takes a benefit.

Items: A paper is being circulated for the purpose of obtaining a sufficient number of subscribers to warrant the presentation of a series of concerts by Theodore Thomas next season. It is reported that the success of the scheme is assured.—The Elks of this city gave their first social at their parlors, 6th. Several professional brethren assisted in entertaining a goodly number of visitors.—I had a few moments' chat with Percy Meynal, the gentlemanly and courteous treasurer of the Hanlon Brothers' comb., last week.—Mr. Pond, who handles the money for the Palmer-Daly Vacation co. informed me that their financial success has been quite phenomenal, and that it is not unlikely that they will reach Frisco this Summer.—There is talk of a Summer season of light opera here.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): The only attraction last week was the Palmer and Ulmer co., headed by Lizzie May Ulmer, in her new play, Dad's Girl, 11th (Fast Day). The play was at once voted a success. The part of Melvina Hoskins is well suited to Miss Ulmer's style of acting. The house was

very large and enthusiastic, the star being twice called and apparently encored. Support throughout was excellent.

American Theatre (W. S. Ross, manager): Business has been fair the past week. An excellent variety bill was given. Departures: Frank Livingstone, Walter Ray, Hume and Lindsay, Mosley and Hague and Kitty Gilmore. Week of 14th opens with Devene's Allied Attractions.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Denman Thompson, in Josh Whitcomb—eighth time here and a crowded house—7th. Mr. Thompson and co. received the usual applause. We had some fine music from the Pilgrim orchestra. A large audience, notwithstanding a driving storm, attended Margaret Mather's first appearance here, 9th. She presented Leah, supported by Milnes Levick, Alexander Salvini, and a strong co. Miss Mather, in the title role, received enthusiastic applause and was recalled at the end of each act. At the final fall of the curtain the audience rose and, by hearty applause, showed their appreciation of the star. Miss Mather will make her second appearance here May 1st. The Hanlon Brothers, in their carnival of fun, Le Voyage En Suisse, gave us a treat, 10th, for laughter and applause were in order from the rise till the fall of the curtain. Good house. Evening of Fast Day a fair audience went to see Edwin Thorne in The Black Flag (first time here.) The co. was good. Mr. Thorne, as Harry Glyndon, Russell Bassett as Sim Lazarus, and Master Harry Woodruff as Ned, were recalled and loudly applauded.

WATERBURY.

Opera House (Jean Jacques, manager): Margaret Mather appeared in Leah the Forsaken, 8th. The enthusiastic audience evinced their appreciation of her talents by continuous applause and by calling her several times before the curtain. Denman Thompson, as Uncle Josh, 10th, drew a large audience.

SOUTH NORWALK.

Music Hall (F. M. Knapp, manager): Banker's Daughter, 12th, to small business. The co. is a good one all the way through, and gave fine satisfaction.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Margaret Mather, as Juliet, to a fair house, 10th. Support first-class. This talented young actress has but to appear once to become a favorite. We hope to see her here again. Barney McAuley, 17th; Aldrich and Parsloe, 22d.

MYSTIC.

Central Hall (Ira W. Jackson, manager): New York Ideal Opera co. gave a pleasing performance of Manteaux Noirs, 11th, to fair business. Ruth Sherman sang and acted the part of Isabella exceedingly well. Georgia May Latham had ample opportunity to display her vocal talents as Lucrezia, and her fine contralto voice and clear enunciation were fully appreciated by the audience. Fred. S. Gardiner has a fine tenor voice, and made a very acceptable Carlos. Gertie Roberts acted the part of Inez admirably, but vocally is unequal to the requirements of the role. The co. left town 12th, en route for Boston, where they remain two weeks engaged in rehearsing a new piece, and will then take the road for the Summer season. Seymour and Stratton Standard co., 23d; New York After Dark, 28th.

NEW BRITAIN.

Grand Opera House (C. B. Palmer, manager): Despite the rain, Den Thompson played Uncle Josh to good business 9th. Mr. Thompson is supported by a strong co., and carries one of the best orchestras ever heard here—the Pilgrim. E. E. Nickerson received several encores for his cornet solos. Barney McAuley, 21st; Thorne's Black Flag, May 1.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): M. B. Curtis, as Sam'l of Posen, last week, to small houses. This week, Edwin Thorne, in The Black Flag. Emma Abbott next week.

Ford's Opera House (John T. Ford, manager): Stetson's Princess Ida co. gave enjoyable performances to good houses last week. Rhea opened Monday afternoon in Les Purons De Cordillac, in French, and A Terrible Woman, to a well-pleased audience. School for Scandal in the evening. Patterson's co, in Queen's Lace Hendkerchief, next week. Rajah, 28th.

Theatre Comique (T. E. Snelbaker, manager): This week the principal attractions are Mme. Girard-Gyer and troupe, and Night Hawks by Harry Montague.

Items: Third week of George Kunkel and the Hollywoods in Uncle Tom's Cabin.—Rhea is looking remarkably well and played with much spirit. A Terrible Woman is very bright and interesting. Rhea wears two very lovely dresses, by Felix, in this play.—Manager Chase's pleasant face is a welcome sight in our midst. Every one who meets him likes him.—Lovely cabinet-photographs were given the ladies attending the matinee, as an Easter remembrance.—The deservedly popular St. Cecilia Quartette appear at Congregational Church this evening (14th) in concert.—George W. Cable, Readings, Congregational Church, 16th, 18th and 19th.

GEORGIA.

AUGUSTA.

Masonic Theatre (Sanford H. Cohen, manager): Patterson's New York Opera co. appeared in The Queen's Lace Handkerchief to full houses 7th and 8th. The New York success was received with great applause and much satisfaction. Thatcher, Primrose and West's Minstrels, 9th, to a packed house. They gave a very refined performance.

ILLINOIS.

FREEPORT.

Wilcoxon's Opera House (M. H. Wilcoxon, manager): Fogg's Ferry was presented to a fair audience, 7th, by the Bella Moore co., who gave a very satisfactory entertainment. Nettie Morton and Selma Paxton deserve special mention.

Germania Hall (R. Hefti, manager): Quite a large number of people assembled to hear the Hungarian Gypsy Band 9th. The Band delighted the audience with their peculiar music.

ROCKFORD.

Opera House (C. C. Jones, manager); A small house greeted Esmeralda 10th, its second presentation here. Rillie Deaves as Esmeralda acted acceptably. Rest of co. fair.

Items: Manager Jones is in New York.—The opening of the new Skating Rink was a great success, and Manager Fonda is happy.

ROCK ISLAND.

Harper's Opera House (Ben Harper, proprietor and manager): Hi Henry's Minstrels, to small house, 8th.

Item: Many applications for dates, but as the town is not in a prosperous condition, and good attractions not being able to draw, Mr. Harper thinks it best to keep the house closed.

OTTAWA.

Sherwood's Opera House (F. Sherwood, manager): Bella Moore had a very small house 11th, when Dew Drop was given. Ada Gray appears in East Lynne 19th.

JACKSONVILLE.

Strawn's Opera House (Charles Rutledge, manager): Sam Lucas' comb., 14th. Camilla Urso, 15th, under the auspices of the Y. M. C. A. Each had a large audience.

AURORA.

Coulter Opera House (R. W. Corbett, manager): Bella Moore in Dew Drop, 9th, to a fair house.

INDIANA.

INDIANAPOLIS.

All the theatres have been closed during the past week except the Zoo, which house has been doing a good business. Reed, in Cheek, will occupy the Grand, 17th, 18th, 19th.

The Park Theatre is to be converted into a dime museum next season. Extensive alterations will be made during the Summer. George Dickson has leased the Dayton, O., Opera House for a term of five years. It will be remodeled and refurnished throughout. John Anderson, of English's, will soon go East to remain until Fall.

Indianapolis Lodge of Elks will open a club-room in the lodge building soon, where visiting brothers can be entertained. E. E. Ellis, of the Park, is ill.

TERRE HAUTE.

Opera House (L. G. Hager, manager): Nobody's Claim, 9th, to fair business. Flora Moore in Bunch of Keys, 11th, to good business.

EVANSVILLE.

Opera House (T. J. Groves, manager): Flora Moore's Bunch of Keys, 11th, drew a very large house.

The Apollo (John Morrissey, manager): Opened Monday, 14th. Proprietor Albecker has had the place remodeled and it is now one of the handsomest theatres in the State. The following is the bill for the opening week: Lundgreen, La Verde Sisters, Sweeney and Ryland, Lilie Wood, Hughes and Vidocq, Alice Evans and Lawrence Blandell.

LOGANSPORT.

Dolan's Opera House (William Dolan, manager): Esmeralda played a return engagement, with pretty little Rillie Deaves in the title-role.

LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager): Nobody's Claim was presented 8th by a fair co. to a very poor house. James O'Neill appears in Monte Cristo, 17th.

IOWA.

MARSHALLTOWN.

Woodbury Hall (L. C. Goodwin, manager): In order to keep THE MIRROR informed of matters theatrical and musical occurring here, I went last night (11th) to the Camilla Urso concert. Found a very full auditorium of the best people of our town, listening to Herr Bauer's piano solo, "Sonata Pathetique," which was the first number on the programme and well rendered. This and the following numbers throughout the programme were encored and an answer given, which lengthened the evening to tediousness—at least to those present to whom such an entertainment is an unusual event. Camilla Urso was generally liked for her finished execution, though I could not but contrast her with Remenyi and give the Austrian the award. She accompanied her performances with closed eyes. Marguerite Hall's vocal gymnastics during the evening were appreciated by some, though her facial expression was something marvelous. Professor Evans as an elocutionist, displayed talent of very decided mediocrity.

Items: Our manager was the victim of a practical joke on the afternoon of the 7th. While Mr. Goodwin was in conversation with Urso's manager, Will Ward, clerk of the Tremont,—in which office the two gentlemen were—palmed off a "loaded" cigar on him. Lem had it in his mouth and just fairly going, when it went, and the sky-rocket performance began then. The pale air was streaked with fire and things, and Billy disappeared with commendable alacrity.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Mrs. Langtry, supported by Katherine Rogers and a co. of moderate strength, presented Pygmalion and Galatea, 7th, to a splendid house, comprising nearly all the society and professional people of the city and many from adjacent towns. The famous English beauty has received so much adverse criticism as an actress, that her really clever personation and pretty conception of the character of Galatea was a pleasant surprise to the greater number of the audience. That she is a very beautiful woman there was but one opinion. Katherine Rogers made her first appearance with the Langtry co. here. Her Cynisca was a remarkably strong performance, and received the greatest share of applause. Arthur Elwood was a tame and languid Pygmalion, while the rest of the co. were adequate, which is about all that can be said of them. Anna Dickinson pleased a fair-sized audience 11th, with her lecture on Joan of Arc.

KEOKUK.

Keokuk Opera House (Harrison Tucker, manager): Roland Reed comes to-night, 12th, in Cheek. Prospect of a good house. Evans, Bryant and Hoey's Meteors, 22d; W. J. Scanlan, 25th. Kate Claxton, in Sea of Ice, has asked for 23d and 24th, but those dates are being held for Holland Comedy co. in Our American Cousin.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): Hazel Kirke, 3d, to a large house. Haverly's Mastodons were greeted by the largest audience of the season, 5th, and gave a very creditable performance.

CEDAR RAPIDS.

Greene's Opera House (T. Edwin Turner, manager): A large and select audience greeted Mrs. Langtry as Galatea, 9th. The symmetrical little woman is not a beauty; neither is she an actress of any great talent, albeit she is painstaking and is improving in her dramatic efforts. The audience was well pleased with the play, and at the end of the second act Mrs. Langtry received a recall. Katherine Rogers, as Cynisca, gave new evidence of her power and shared the honors with the star. Miss Rogers is a favorite here. Evans, Bryant and Hoey, 24th; Peck's Bad Boy, 30th.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Hungarian Gypsy Band, under auspices of Y. M. Library Association, gave a very novel and pleasing entertainment, 8th, to a large audience. The association have secured the Madison Square Young Mrs. Winthrop co for their closing entertainment of this season's course. Mrs. Langtry, in Galatea, did not draw the masses, although a $600 house greeted her and were well pleased. Galatea has been presented so often by various classes of actresses that the people have become tired of this play, and many failed to go. The Esmeralda co. cancelled date of 12th. Gus Williams, in One of the Finest, is finely papered for 13th. Vincent's Western Wonders, 25th; Whims comb., 20th.

May Festival: The Second Annual Dubuque May Musical Festival will be held at the Congregational Tabernacle, May 22 and 23. Three grand concerts will be given from Haydn's Creation and Schubert's Miriam's Song of Triumph, with a grand miscellaneous concert for matinee, 23d. Professor B. F. Peters has now completed the arrangements and has secured the following well-known artists: Mrs. Ida Mae Pryce, soprano and May Phoenix, contralto, for soloists; the Schubert Quartette, composed of J. L. Johnson, John Tyley, Homer F Stone and George H. Scott, from Chicago; May H Trimble, solo pianist and Clarence Eddy, solo organist. The professor wi'l spare no pains or expense to make this festival the grandest musical array ever given in the city. A chorus of 120 voices is now under rehearsal, with B. F. Peters as musical conductor. Special rates have been secured on all the railroads.

DES MOINES

Foster's Opera House (William Foster, manager): A large and well-pleased audience greeted Haverly's Minstrels, 4th. It was a "clean" entertainment. Gus Williams, 17th.

Moore's Grand Opera House (W. W. Moore, manager): The largest and most fashionable audience ever gathered in the city awaited with great interest the appearance of Mrs. Langtry, 8th, as Galatea. Her interpretation of the role, while not the best we have had, seemed to satisfy her audience, or the greater part of it. Katherine Rogers rendered most efficient support, winning the only recall. The rest of the co. were only fair, creating little interest.

KANSAS.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Rose Lisle had a better audience than she deserved, 5th. The co. presented The New Magdalen and a farce. Most of the audience left the house before the farce began. The worst performance of the season. Peck's Bad Boy, 17th.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): Alf. Wyman, as Yakie, in The German Farmer, 6th, gave a poor entertainment to a small house. Atkinson's Comedy co., in Peck's Bad Boy, gave a fair entertainment to a good house, 9th. Bartley Campbell's White Slave co. 17th.

LAWRENCE.

Bowersock's Opera House (J. D. Bowersock, proprietor): The Spanish Students gave a very enjoyable entertainment, 10th, playing to good business. Peck's Bad Boy was presented, 4th, to a large house. Laura Dainty, in Mountain Pink, 24th. T. W. Keene, May 5; Gus Williams, 8th.

Arena: Cole's Circus, May 3.

NEWTON.

Masonic Music Hall (C. A. Swenson, manager): Blind Boone, pianist, to a large house, 8th. Cheap prices and a good entertainment will always fill Blind Boone's houses. Atkinson's Comedy co., in Peck's Bad Boy, 10th, to a "standing-room only" house.

WICHITA.

Turner's Opera House (I. A. Ash, manager): R. A. Neff's Comedy co., in Divorce, March 31, to good house. Very fair satisfaction. Mabel Norton co. came, 4th, in Mulberry Sellers. The part of the Colonel was taken by Frank Cotton, who is not a formidable rival of John T. Raymond. The rest of the co. were equally bad.

Item: Helen Potter gave one of her delightful entertainments at the Presbyterian Church, 7th, before a good audience.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Hazel Kirke, 10th. Excellent entertainment; audience large.

Grand Opera House (Wood and Updegraff, managers): Haverly's Mastodons, 10th, to large house. Entertainment first-class. The burlesque, introducing the Two Wise Men in double essence and the Three Legged Pirate, was especially good. Spanish Students, benefit Y. M. C. A., 11th, good house.

Arena: Cole's Circus is being gorgeously billed for the 29th.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): Atkinson's Comedy co. presented Peck's Bad Boy, that most inane of all the inane modern "funny" farces, 9th, to a house filled largely by gallery gods. Hazel Kirke, 4th, with a very strong cast. The veteran Couldock played Dunstan, and was ably supported by an excellent co. Cute Ada Gilman, as usual, was charming. The house was large and composed of our best people.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Last week, The Beggar Student and Prince Methusalem were presented here for the first time by McCaull's Opera co. The former was rendered in good style, and by its bright, pretty airs soon caught the public fancy. As this was the first attempt on the part of this co. to produce Prince Methusalem, the performances would scarcely be a fair criterion by which to judge its future popularity. The two great essentials, animation and action, were wanting, in consequence of hurried preparation and insufficient rehearsals. Marie Jansen made a graceful, dainty Prince, and Lilly Post, as Pulcinella, sang and acted charmingly. Rose Leighton as Sophistica, Mark Smith as Sigismund, and Messrs. Mallin, Taylor and Hogan in minor parts, acquitted themselves creditably. Considering the season, the business of the week was good. This week, John T. Raymond; next, Roland Reed.

Buckingham Theatre (J. P. Whallen, proprietor): The attraction last week was the Castles, Kelly and Ryan comb. This excellent and well-known variety co. did a good week's business. Kelly and Ryan are old favorites here and never fail to draw. St. Quinten Opera co. 14th, week.

Items: The Elks gave a "Ladies-social" at the Opera House, Tuesday evening. A superior entertainment was furnished by local musical and dramatic talent.—Miss Jansen, of McCaull's Opera co., was recalled five times Monday night on her "He, too, Mamma."—Roland Reed will give a performance for the benefit of the local Lodge of Elks, 22d.—General Hax. Macauley has accepted the management of The [illegible] May Festival. If executive ability is needed, the right man has been secured.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): A goodly audience welcomed Louis Aldrich and Charles T. Parsloe, 10th, and although My Partner has been frequently seen here, "the best American play ever written" was enthusiastically received, and the stars came in for several recalls before the curtain. The supporting co. was excellent. Our old friend Parr, as Major Britt, was fine. Hague's Scraggs was as fine as ever. "Age cannot wither nor custom stale" Joseph Proctor, and he was given a good house 11th, on his appearance here in Damon and Pythias and The Test of Friendship, even with a big attraction against him. Annie Proctor was, as she ever is, acceptable.

City Hall (Gilmore and Gallagher, managers): The Devil's Auction, minus its metropolitan splendor, but still good enough for Maine, gathered in the dollars of our daddies 12th and 13th. The three performances were well attended. Kate Girard was conspicuous by her absence, as well as numerous others who added to the beauty of its New York production; but the effects were good, the costuming fair and the ladies of the ballet well shaped and graceful dancers, although not paragons of beauty. Von Rorcat and Bramholtz, the premieres, were excellent, and Malli and Bartholomew added much to the success by their usual conscientious work.

Lyceum (Charles E. Marwick, manager): Variety still attracts; it generally does, and this house still floats on the top wave. Several new faces are seen, and the olio is a good one.

Items: Lizzie May Ulmer, a great favorite here, is booked for the 16th and 17th (Fast Days in '49 and her new play, Dad's Girl.—The manager of the Thursby Concert co. was in town Wednesday.

BANGOR.

Opera House (Frank A. Owen, manager): Andrew's Juvenile Exhibition Ball the 10th to large house. This was one of the most enjoyable entertainments that has been presented before a Bangor audience this season. About eighty children participated, their ages ranging from five to twelve years, and, arrayed in their beautiful costumes, the little ones presented a charming spectacle as they went through their varied evolutions. Joseph Proctor in Damon and Pythias and Jibbenainosay, 18th and 19th Baird's Minstrels, 25th; Maggie Mitchell, 26th and 28th.

Items: Messrs. Harlow and Hall, who have been traveling through Massachusetts and other States, with a troupe of five Indians, giving exhibitions in roller skating, have returned after a very successful season.—It is reported that Miss Alice Veazie, one of Bangor's most popular society young ladies, has engaged with the Boston Museum co. for next season. Miss Veazie has shown considerable talent as an amateur, and will undoubtedly succeed on the professional stage.

MASSACHUSETTS.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): The Hanlon Brothers, 7th and 8th, played to good houses and were as heartily received as ever. Salsbury's Troubadours, who were here in February, repeated Three of a Kind to good business, 11th. The man must be blind, deaf and dumb who wouldn't laugh at the antics of Nellie McHenry. Nate Salsbury has a never-failing well-spring of humor. This gentleman, however, will risk his popularity if he persists in his song of "The Prodigal Son," as it met with much disfavor here and was even hissed. Edwin Thorne harrowed our feelings for the first time with his highly melodramatic Black Flag, 12th, playing to fair business. Russell Bassett's Lazarus is about the only redeeming feature. Harry Woodruff's Ned would be good if it were not for his painfully overstrained elocution. Thorne's impersonation of the hero is in the main satisfactory.

Items: William Hanlon, while driving on to the stage on the first night of his engagement, was pulled from the coach by the rather unruly horse attached to it, and, though falling very cleverly, badly injured his knee, confining him to the hotel all the next day and obliging him to omit his drop from the ceiling in the last act at the second night's performance.—The Troubadours had quite a little panic by themselves just after the green curtain fell. Somebody in one of the boxes lighted a cigar, and seeing the flash and not knowing its cause, some of the troupe peeked from behind the curtain, exclaiming "Where is it?" and becoming quite alarmed at seeing smoke curling out from the box. A satisfactory explanation quieted their alarm.—Three conundrums: 1. How can Jack Potts, who is represented in the last act of Three of a Kind as being on the verge of starvation and with no wherewithal to obtain food, afford to wear such an expensive diamond ring? Is it a family heirloom that cannot be pawned? 2. Why should Edwin Thorne, after his escape, as Harry Glyndon, from Portland quarries, be permitted to wear a new, neat and trim-looking suit, while Lazarus has to wear the convict's garb, in which he escaped at the same time, to the end of the play? 3. Is it customary to allow convicts to retain possession of such articles of adornment as a single eyeglass, as does Lazarus in the play of the Black Flag?—The fascinating McHenry was not able to make any impression on the stern and grim sentinel at the entrance of the U. S. Armory grounds, and therefore her Sunday walk in company with Miss Langley and Messrs. Loring and Jackson, was limited to an exterior view.—A hearty guffaw from somebody in the parquet interrupted the conundrum in regard to the relative value of divorced people and railroad ticket coupons, which McHenry was propounding to Salsbury, and the laugh was so hearty and genuine as to bring down the house and cause Salsbury to remark to the McHenry: "I wish I could do that!"

LOWELL.

Huntington Hall (John F. Cosgrove, manager): Kernells, Wheatley and Traynor's comb. did a fair business 9th. Devil's Auction, 17th.

FALL RIVER.

Academy of Music (George Hackett, manager): Last night ended Passion Week and Lent, and we look forward to improved business for the remainder of the season. Edwin Thorne, in The Black Flag, 7th and 8th to fair business. Excellent play and good co. Under more favorable circumstances, Mr. Thorne would draw full houses. Margaret Mather 12th as Julia in The Hunchback, to large and fashionable audience. It is not until the last act, where Julia asserts her authority, that Miss Mather is seen at her best, rising then to true grandeur. Milnes Levick's Master Walter was a fine piece of acting. Handsome in face and form, a fine actor, with a slightly-broken accent, which does not in the least impair the character, is my impression of young Salvini. Why he has been subject to such harsh criticism I cannot conceive. The remainder of the support was satisfactory. Emma Thursby, 17th; Choral Union, 18th; Carrie Swain, 19th; Equine Paradox, 21st, week; Fun on the Bristol, 24th; Joseph Jefferson, May 6; Joseph Murphy, 9th.

Item: Manager Hill claims that Miss Mather's present season has exceeded that of any other star (Americans, past or present.

HAVERHILL.

City Hall (I. P. Connor, agent): Salsbury's Troubadours, in Three of a Kind, 8th, to a good house. The best piece they ever appeared here in. B. McAuley, in Uncle Dan'l, 10th, to a very poor house. My Partner, 12th, to a fair house.

LYNN.

Music Hall (Rock and Bachert, managers): Salsbury's Troubadours, in Three of a Kind, 7th, to a fair house. The piece is too long. Salsbury and McHenry have all the "fat," and are surrounded by capable people with nothing to do. The Brook, with [illegible], Salsbury and McHenry is remembered with pleasure, and certainly beats Three of a Kind or Green-Room Fun. Devil's Auction, 9th, to a small house. The best spectacular production ever seen here. Good scenery, pretty girls, capable actors and glittering costumes. The Peacock dance was especially fine. Kernell Brothers, Wheatly and Traynor, 12th, to a small and disgusted audience. The Kernells refused to go on in the last sketch, and Wheatly and Traynor refused to do their act. It was the result of a previous quarrel, and terminated in a grand smash up of the co. at this place. Mr. Wheatly informed me that the Kernells were arbitrary and would not allow Mr. Traynor and himself the rights and privileges due them as joint proprietors of the co., having at several times discharged people without consulting them, etc. I was unable to see the Kernells, as they left for Boston at 9 o'clock.

Items: The Royal Hand Bell Ringers, who have been doing a light business at Odd Fellows' Hall for the past three nights, will sail for England 25th.—Henry J. Hutchinson, of the well-known Hutchinson Family, died at his residence in this city yesterday.—A large number of variety people, including the McAvoys and others, appeared at the K. of P. Fair in the Coliseum last week.—O. D. Byron, 14th.

SALEM.

Mechanic Hall (N. W. Andrews and Co., managers): Devil's Auction, 8th, to large house. Kernells' comb., 11th, to good house. Barlow-Wilson Minstrels, 21st.

TAUNTON.

Music Hall (A. B. White, proprietor): Carrie Swain, in Morning Glory, 8th, to a large audience. Miss Swain is a great favorite here, and is sure of a large house every time. Oliver Doud Byron, in Ten Thousand Miles Away, 9th, to a large gallery.

NEW BEDFORD.

Opera House (J. C. Ossey, manager): Oliver Doud Byron appeared 7th in Across the Continent to a good gallery house. Good performance, with especially neat specialty acts. George W. Cable gave Readings 6th, closing the Lyceum course. Large house; reader well received. Carrie Swain appeared in her new play, Morning Glory, 11th, to a very good house for Good Friday. The star was well received; co. satisfactory. Rajah, 21st; Romany Rye, 24th and 25th; Equine Paradox, 28th.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager's agent): Louis Aldrich's My Partner co., came 11th to $375, and gave best of satisfaction. Oliver Doud Byron in Ten Thousand Miles Away is to appear 21st, and is the only attraction remaining on this season's docket.

Items: Letters are at Manager Bradstreet's office in this city for the following people: Joseph Brown (Callender's Colored Minstrels), Joseph Garland and Charles Day (Haverly's Minstrels), and George T. Ulmer, of '49 comb.

NATICK.

Concert Hall, under the management of J. M. Finn, Palmer and Ulmer co. in '49 made their second appearance 11th, giving general satisfaction to a fair house. Margaret Mather, 21st. The Natick Ladies' Protective Union gave a grand concert 10th, assisted by the following artists: Professor J. Miller, magician; the Misses Cora Beatty and Katie Lee, six and seven years of age, in songs and dances, pupils of Professor Le Claire, of Boston; concluding with a pantomime entitled Bibo, the Mischievous Clown, by Thomas Nolan, William Pell, Joseph Harrison and others.

MILFORD.

Music Hall (George G. Cook, manager): Carrie Swain presented Morning Glory 12th to fair receipts. The play was received with marked approval, and the star encored and called before the curtain several times. Her rendition of the Flower song, and tossing bouquets among the audience, was a charming little act. Post 22 G. A. R., of this place, will give a grand concert of war songs 22d, assisted by a chorus of seventy-five local singers and the Weber Quartette, of Boston.

CHELSEA.

Academy of Music (James B. Field, manager): My Partner to a medium house 7th; co. better than last season, as Major Britt made a decided hit. The Royal Hand Bell Ringers appeared before an audience small but appreciative, 8th. Kernells, Wheatley and Traynor gave a fair variety show to poor business 11th. Good Friday was the cause of a small attendance. Barlow-Wilson Minstrels 22d. Helen Ransome being ill, Miss Lothian played the part of Grace Brandon in My Partner.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Callender's Minstrels 8th, under G. A. R. management, to a large business. With the exception of McIntosh and Kersands, the co. is rather weak. Carrie Swain, 17th; Barlow-Wilson Minstrels, 20th; Lizzie May Ulmer, 22d; Oliver Doud Byron, 28th.

Items: Notwithstanding reports to the contrary, Billy Kersands is with Callender's Minstrels; but owing to carelessness, or rivalry with Tom McIntosh, he is not seen to as good advantage as last season.—Carrie Swain plays a return engagement 17th; and, as she is a great favorite here, is sure of a large house.

FITCHBURG.

Opera House (A. Whitney, manager): Barney McAuley, in A Messenger From Jarvis Section, 9th, to a slim house. Devil's Auction, 18th; Fun on the Bristol, 24th; Mrs. Chanfrau (afternoon) 26th; Mr. Chanfrau, evening.

WALTHAM.

Music Hall (T. P. Smith, manager): Aldrich and Parsloe 8th, in My Partner, drew a fair audience.

BROCKTON.

Opera House (H. L. Bryant, manager): Carrie Swain appeared in Morning Glory, to a small and dissatisfied audience, 7th. Oliver Doud Byron, in Across the Continent, played to a fair audience 10th. Mr. Byron impersonated the character of Dennis in a very creditable manner, in place of Cecil McTodd, who was suffering with a very severe cold. His make-up was so good that scarcely anyone recognized him. Baird's Minstrels played to a small house 12th. Messrs. Benedict, Pierson and Hart are the features of the co.

MICHIGAN.

DETROIT.

Detroit Opera House (Charles A. Shaw, manager): Only a Farmer's Daughter gave general satisfaction to the patrons of this theatre the first three nights of the week of 7th, with Adelaide Cherie as the leading character. The receipts were large. Professor Cromwell, the famous art lecturer, week of 14th; Jalma, week of 21st.

White's Grand Theatre (Charles O. White, manager): Harry Miner's Comedy Four gave a splendid vaudeville entertainment 7th, 8th and 9th, and attracted large audiences. Bartley Campbell's Galley Slave will run all of the coming week. Agnes Wallace-Villa comb. week of 21st.

Grand Opera House (C. J. Whitney, manager): Bartley Campbell's White Slave was presented week of 7th to good business. The performance produced extraordinary enthusiasm, and the admirable scenic effects provoked special admiration.

Items: Harry C. Barton, of John McCullough's co., has reached his home in this city. He will remain for the Summer.—John T. Sullivan does not expect to return home until late in June, as Mlle. Rhea and her co. go to San Francisco.

GRAND RAPIDS.

Redmond's Grand (E. P. Thayer, manager): A good-sized audience laughed over Irish Aristocracy as illustrated by Barry and Fay, 12th. The characters of Muldoon and Mulcahey afford the stars ample opportunity to display their really clever talents, while the support was satisfactory. Rehan's 7-20-8 co. 28th, 29th.

Powers' Opera House (Wm. H. Powers, manager): After an absence of several years, the McGibeny Family gave a very novel and pleasing entertainment, 11th and 12th, before audiences that should have been larger. Bunch of Keys, 23d; Esmeralda, 28th.

COLDWATER.

Tibbits' Opera House (B. S. Tibbits, manager): Jumbo Davis, the man of diamonds, 5th, to the largest house of the season. Solos played by members of the orchestra between acts received unbounded applause. Sol Smith Russell, in Edgewood Folks, 8th, to a large, fashionable and well pleased audience.

PORT HURON.

City Opera House (Clay and Buckley, managers): Thomas W. Keene appeared 7th, in Richelieu, to a small house. Heretofore Mr. Keene has drawn the largest houses here. Election night was the probable cause of poor business. Little's World co., to a good audience, 9th. The co. deserve no particular praise, but the scenery was the best that ever graced our stage. Clay and Buckley will take their annual benefit 22d, when the Troubadours will appear.

LANSING.

Buck's Opera House (M. J. Buck, manager): Janauschek, in Zillah, the Hebrew Mother, 5th, to a good house. The great tragedienne was very enthusiastically received, and her excellent co. met deserved applause.

MANISTEE.

Scandinavian Opera House (Erick Johansen, manager): Baird's Mammoth Minstrels, 8th and 9th, played to over $300 the first and about $200 the second night. They gave good satisfaction. Adams and Higbee, who brought this troupe over this circuit, report the biggest week's business of any co. this season. Sol Smith Russell, 18th.

Item: C. W. Goodyear left the co. at this point owing to some difficulty with the manager.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): T. W. Keene in Richelieu, 8th, to a large and enthusiastic audience. Mr. Keene is deservedly very popular in Saginaw. The World (J. Z. Little's version), 10th and 11th, to small houses.

Germania Hall (S. G. Clay, manager): Gardiner's Farmer's Daughter co., 6th, to fair house.

Items: The season will close on or about the 27th.—On the 24th Salsbury's Troubadours will appear for Manager Clay's benefit, and on the 25th the boys will take a benefit with Baird's Minstrels.

ADRIAN.

Adrian Opera House (C. M. Croswell, Jr., manager): Jumbo Davis, 8th. Support very fair, play and "star" as bad as ever. George C. Miln in Hamlet, supported by a very bad co., to good house, 10th. His portrayal of the unfortunate Prince was a scholarly piece of acting. Barry and Fay, 21st; 7-20-8, May 3.

FLINT.

Music Hall (Thayer and Page, managers): The World drew good houses 7th and 8th, the scenery being the best we have yet had on our stage. Barry and Fay, 17th; Baird's Mammoth Minstrels, 21st; Flint's Rhea Dramatic Club in Fanchon, 22d and 23d; Bunch of Keys, 24th; Wilbur Opera co., 28th.

KALAMAZOO.

Academy of Music (Ben A. Bush, manager): Barry and Fay, 9th; light house. Flora Moore's Bunch of Keys, 21st.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Gus Williams in One of the Finest 7th, 8th and 9th and matinee. Opened to a good house, drawing fairly the following nights. Mr. Williams as John Mishler won the approbation of his audiences by his fine impersonation of the character. The Leas King, as the Masher, in song and dance, won great applause. George A. Bailey commendably sustained the part of Hugh Frickman. Isabel Waldron, Kate Beebe, Marie Dudley and Minnie Lennox deserve mention. The Boston Ideals, return engagement, 10th, 11th, 12th and matinee, presented Mascotte, Fra Diavolo, Giroflé-Girofla and Musketeers to crowded houses. La Mascotte was finely given. Geraldine Ulmar was a very bewitching Bettina, Lizzie Burton an exceedingly good Fiametta. MacDonald as Pippo, Barnabee as Lorenzo, Frothingham as Rocco and Morrell as Frederick, won marked favor. Martha was announced for Friday evening. On account of the orchestral parts not arriving in time, Fra Diavolo was substituted and finely rendered. Giroflé-Girofla was presented in a most commendable manner, drawing a large matinee audience. Musketeers, as admirably presented by this co., packed the house, every seat and all standing-room being taken. The audience were very enthusiastic in their applause. The performance was a great success. The engagement proved the high esteem in which this co. is held by the St. Paul public. Esmeralda, 17th, 18th, 19th.

Olympic Theatre (George W. Thompson, manager): Attraction week of 7th, Rentz-Santley co. (Samuel T. Jack, manager). The co. give a good performance, drawing crowded houses nightly. Alice Townsend is a versatile and accomplished artiste in the burlesque line. Virgie Johnson, Mlle. Zitella, Zeral and Louise Garland, in their specialties, met with favor.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): The week's engagement of the Boston Ideals was very successful in every sense. For this week's dates they produced Offenbach's Barbe Bleue 7th, which drew well for an initial performance, but was not regarded with particular favor. Costumes, however, were all new and gorgeous. Chimes of Normandy, 8th. Musketeers and Bohemian Girl, 9th, closed its season. The latter was probably the gem of the repertoire, and took in more money than any other performance. Gus Williams opened 10th in One of the Finest, which name, applied to the play, is certainly a misnomer. A fair support and Mr. Williams' specialties make endurable what would otherwise be a stupid performance. He plays three nights and matinee; souvenirs to the ladies. R. J. Graham 17th to 19th; Pat Rooney, week of 21st.

Pence Opera House (H. Brethauer, manager): Nothing past week. Rentz-Santley co. week of 14th.

Theatre Comique (James Whistler, manager): New artists this week have been Gottlieb and Amy, Wallace Sisters, Lew Reynolds, Kittie Melville, Jennie Moran and Mamie Vague.

Items: The Ideals will have, when Martha is ready, sixteen operas at command, so as to play a two-week's engagement without repeating a single one.—I spoke rather harshly of Herndon Morsell last week, but have since learned that he is suffering with chills and fever continually, and only manages to walk through his part. George Bailey, who plays Hickman in Williams' co., should learn that such expressions as "No, it cannot be *her*," grate harshly on some people's ears.—W. J. Fleming, of your Eighth street temple, was formerly a shining light on the Minneapolis horizon. A strange fatality seems to pursue him still. It was after him here.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Gus Williams, in One of the Finest, attracted a large audience 5th, and gave one of the finest entertainments of the season. Our people expected a rich treat, and they were not disappointed. Support good.

DULUTH.

Grand Opera House (R. S. Munger, manager): Mason and Morgan's Uncle Tom's Cabin co., 15th, 16th and 17th.

WINONA.

Philharmonic Hall (Grey and Russell, managers): Brown's Empire Minstrels, though limited in numbers, gave a fair entertainment, 8th. Billy Chase, in his Remarks, was good. The feature of the evening was the trombone solo by J. B. D. Wilson. Mr. Wilson uses a $300 trombone, manufactured expressly for him. House fair; orchestra weak.

Item: Three performers join Brown's Minstrels in Eau Claire, Wis. The Cummins Brothers left the troupe in Kansas City.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (Corydon F. Craig, manager): Hazel Kirke, to good business, 5th. A splendid performance. Haverly's Mastodon Minstrels, to fair business, 9th. A good minstrel show. As I write the St. Quinten Opera co. are giving a fine performance of Chimes of Normandy to fair business. The talented Miss St Quinten works hard to give a good performance, and aided by the fine co. Manager Craig has surrounded her with, succeeds. Miss St. Quinten has a new song by Harry J. Norman, entitled "I Love but Thee," which she interpolates in the last act with fine effect. Mountain Pink, 18th; Monte Cristo, 29th and 30th.

Items: To-night, April 12, occurs the benefit of W. L. Lykens, late local representative of Tootle's Opera House, but now Manager Craig's representative with the St. Quinten co. He should have a large crowd to show the appreciation of our theatre-goers for his gentlemanly conduct in the past.—Miss St. Quinten gives a splendid rendering of Serpolette, and was roundly applauded time and again.

KANSAS CITY.

Gillis Opera House (Corydon F. Craig, manager): The St. Quinten Opera co., under the personal direction of C. F. Craig, manager of the Gillis, made its first appearance in Kansas City, 6th, in Bells of Corneville. Next night, Pinafore. Two following nights, Iolanthe. Mr. Craig had a benefit. The co. played the first act of Iolanthe, the last act of Mascotte and the third act of Bohemian Girl. The closing night Offenbach's opera comique, Madame Favart, was presented. The engagement was a very successful one in every respect, and much credit is due Mr. Craig.

Coates' Opera House (M. H. Hudson, manager): Hazel Kirke was presented 7th and 8th. The co. is a good one and well balanced. Haverly's Mastodon Minstrels held the boards 11th and 12th, to good business. Lake Schoolcraft and J. Carroll Johnson are both excellent comedians, and Paul Vernon as a female impersonator would be hard to beat. The Original Big Four—Smith, Cronin, Waldron and Martin—have lost none of their mirth-provoking powers, as was easily seen by the frequent applause. McCaull's Opera co., week of 14th, in Beggar Student and Prince Methusalem.

NEVADA.

Moore's Opera House (H. C. Moore, manager): The Simon co. returned 9th, and presented Damon and Pythias to a large audience. Simon does well enough as a Hebrew comedian, but his dialect and gestures won't do for Damon. Harry F. Seymour's Pythias was excellent. Peck's Bad Boy, 18th.

MEXICO.

Kabrich Opera House (A. Armstrong, manager): Heywood's Minstrels, 8th, played to very large and fashionable audience. From the hearty applause the people seemed well pleased.

NEBRASKA.

PLATTSMOUTH.

Waterman Opera House (J. P. Young, manager): Nothing in the theatrical line during the last week. The Staff of Diamonds Dramatic co. come 17th.

Items: W. W. Cole's bill-stickers are in town. The show appears May 13.—Keene plays here 16th in Richard III.—Maud Atkinson's Comedy co. booked for one week during the latter part of this month.—Doris' Circus June 16.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Devil's Auction was presented to a large audience, 7th. Kernells, Wheatley and Traynor comb. gave an excellent variety entertainment, 8th, to a fair house. Aldrich and Parsloe in My Partner, with a good co., 9th.

NEW JERSEY.

NEWARK.

Grand Opera House (Leonard Grey, manager): In the Ranks will be given all the week.

Park Theatre (Leonard Grey, manager): Dion Boucicault comes in The Shaughraun 17th, 18th and 19th.

Items: The Young Apollo Club of New York concertize, 17th, at Association Hall.—Bunnell's Museum holds out at Library Hall for another week.—At Waldmann's Opera House Madame Girard Gyer's English Novelty troupe spend a week. The co. embraces Oncalo, demon of the air; Charles Diamond, Mary Milton, Jeppe and Fannie Delano, Conrad [illegible], Miss Myra Goodwin, Geyer and Mackie, Miss Isabel Ward, Harry La Rose and others. Professor and Madame Girard Gyer's latest European sensation, the beautiful "Prismatic Fountain."

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): Hayman's Comedy co. gave Fun all last week. Business was only medium. The ever-welcome Nat Goodwin opened in Hobbies, 14th, and will give The Member for Slocum later on in the week.

Wahle's Opera House (Emil Wahle, manager): Patterson's New York Opera co., in The Queen's Lace Handkerchief, 7th and 8th, drew medium audiences. The piece was well costumed and finely sung. The Don Cervantes of Paul Arthur, and Donna Irene of Madeleine Lucette, were especially well received. The Bunch of Keys filled out the week in great shape; packed houses at every performance. The co. which visited us earlier in the season has been strengthened by Miss Nash, who, as Dolly, received recalls till they became tiresome. Fay Templeton began a three nights' engagement, 14th, Giroflé-Girofla being the bill. Leon and Cushman's Minstrels latter half of the week.

The Adelphi (Joe Lang, manager): Joe Sullivan's Maloney's Raffle co. played a return engagement week of 7th, to good business. Harry Miner's Comedy Four appeared 14th, and will have a big week.

Items: Baker and Farron and their whole co. rested here Passion week. Mr. Farron occupied a box at Wahle's Tuesday night. Fred McCloy, Treasurer of the Keys co., also viewed The Queen's Lace

[CONTINUED ON EIGHTH PAGE.]

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Hall, Belle
Hall, F. D.
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Hardman, H. N.
Hardman, G. I.
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Haworth, Opal
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Jones, James
Jones, Thos. H.
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Slavin and Smith
Sternberg, Constantine
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Tracy, Helen (2)
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Tannehill, E. D.
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Villa, Sam. B
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Ventoura, Signor L.
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The Easter Boom.

The annual flurry that precedes the Summer solstice in dramatic affairs is upon us, and all is life and bustle at the theatres.

As will be observed by a perusal of our critical department, Easter week has been productive of the usual surprises. Some plays that were expected to succeed failed dismally, while others for which disaster was foretold scored hits.

It was always thus. Nothing is more uncertain than dramatic predictions. Expert as many managers are in catering to the fickle, changeful public, there is not one on whose prophecies reliance can be placed.

The Easter boom is a big boom. It brings the wayward dollars in thousands to the managerial treasury, and makes the managerial heart glad. All the houses that offer good bills are having large receipts, and, since nearly every manager has spared no pains to secure attractions worthy of the occasion, the prosperity is pretty general.

Lawrence Barrett in London.

While Lawrence Barrett is not generally recognized in this country as a representative tragedian, the cable reports of his successful debut on Saturday night at the London Lyceum are gratifying to American pride.

It is urged by some that Mr. Barrett, resembling as he does Henry Irving in point of eccentric mannerism, is the only American tragedian who would satisfy the demands of a Lyceum audience. But we do not ascribe his good fortune to that account. Rather are we inclined to think that the English press and public are beginning to reciprocate the courtesy and cordiality which the people of this nation have invariably extended to actors from over ocean. That it was not reciprocated earlier, when we sent them such players as Booth and McCullough, worthy to represent our stage abroad, is matter for regret.

Although we do not admire Mr. Barrett's acting, we do admire his pluck, and we heartily congratulate him upon his achievements in the British capital.

Sunday Recreation.

The authorities have begun enforcing the blue laws, and they are trying to close up the Eden Museum on Sundays.

Why this innocent and enjoyable place of recreation is pounced upon while another house only a block away is allowed to give a variety show every night in the week is one of those mysteries that only the Police Commissioners themselves can explain.

No protest is made against concerts, either sacred or secular, which are held on the Sabbath, and equally the directors of the Eden Museum should be free to give the public the opportunity of visiting their instructive and moral exhibition.

Instead of putting a stop to harmless Sunday amusements the authorities should encourage them. The public cannot have too manny channels for innocent relaxation, and it is well-known that thousands of working people are only able to seek diversion on the day of rest.

Squirming Speculators.

The Board of Aldermen are engaged in a laudable attempt to wipe out ticket-speculators. The speculators are making a hard fight to head off the movement. They do not intend to die easily. A deputation of them appeared before the Board and argued their side of the question. Among other things they stated that every manager in New York except Samuel Colville posts a hired agent in the lobby to speculate in seats.

Why this should be advanced as an argument in favor of ticket-speculating in general we cannot imagine. In effect it is quite the reverse, for it shows that the public are imposed on not only on the sidewalk, but after they have gone inside a place of amusement.

At all events, the Aldermen have applied for instructions as to their power in the matter, and from their determined front the squirming speculators are likely to find themselves free to adopt some other occupation before long if the City Fathers find legal authority to back up their good intentions.

Summer Snaps.

As if the discomforts of the heated term were not sufficiently appalling to contemplate, already a large number of Summer snaps are preparing for a descent on the Metropolis.

There is no law against it, and it cannot be helped; but these constantly recurring invasions ought to be stopped—if for no other reason than that they constitute downright cruelty to critics, for whom, alas! there exists no philanthropic Bergh and no protective society.

There is a profitable way to end this plague, which begins in June and ceases in August, and that is for our managers to adapt their houses to Summer uses and present attractions of a seasonable character. The Madison Square and the Casino are almost as lucrative in Summer as in Winter. Apparatus for cooling the theatres does not involve very heavy outlay and the experience of the Madison Square and Casino should prove to their brethren that there is a demand in this city for amusements at the hot time of the year. We venture to say that the profits of a few weeks would more than repay the investment.

As it stands now, the house rent for three months is entirely lost, except when snaps come in, and then the loss of prestige is not compensated for by the amount of rental.

There is a demand for Summer entertainments. That demand can be profitably supplied by introducing arrangements for cooling the theatres. We commend the matter to the consideration of our managers in good season, that they may profit by the suggestion.

Personal.

ALLEN.—This is a picture of Viola Allen, who during the past season has been successfully supporting McCullough. She is now playing Ilka in Alpine Roses, and will create a part in The Pulse of New York, to be produced at the Star in May.

CHERIE.—Adelaide Cherie is in the city.

PATTI.—Patti and Mapleson part company on May 23.

POST.—Lily Post may appear in comic opera in London this Summer.

CANNON.—John E. Cannon is confined to his house with rheumatism.

COTTRELLY.—Mme. Cottrelly is to play the leading part in Nell Gwynne.

SAMUELS.—Miss Ray Samuels has retired from the Wilbur Opera company.

SMITH.—Mrs. Sol Smith has been engaged by the Frohmans for next season.

DAVIDSON.—Doré Davidson is now the permanent Jagon in The Stranglers of Paris.

GODFREY.—Carrie Godfrey has been engaged by Miles and Barton for next season.

BUCKLEY.—Edward J. Buckley has been engaged by the Madison Square for next season.

STONE.—E. M. Stone will continue as assistant business manager for Rhea next season.

HILL.—Barton Hill has written a play called Leo, which he expects soon to produce in Chicago.

LUCETTE.—Madeleine Lucette has returned to town, and will only play in the city hereafter.

THOMPSON.—Lydia Thompson and her daughter will arrive in New York early in August.

MORGAN.—W. A. Morgan, the tenor, has returned from England. He arrived on Saturday last.

STANHOPE.—Adeline Stanhope has been offered an engagement for next season by the Frohmans.

WETHERILL.—Nellie Wetherill has been re-engaged by the Union Square management for next season.

MCCULLOUGH.—John McCullough leaves for Mexico in a few days—not to act, but for recuperation.

ROSS.—Willis Ross will probably sever his connection with William Stafford at the close of the season.

COULDOCK.—C. W. Couldock had played Dunstan Kirke over two thousand times up to Saturday last.

MINER.—Harry Miner celebrated his forty-second birthday on March 28. He received several presents.

POTTER.—Helen Potter is giving occasional Entertainments in small Western towns, principally in churches.

CHASE.—Arthur B. Chase goes to Europe on July 18, returning in about six weeks with an English attraction.

CARSON.—Emma Carson has taken Madeleine Lucette's place in the Queen's Lace Handkerchief company.

JEWETT.—Sara Jewett is resting in the city. She declined to take a benefit in San Francisco although pressed to do so.

CLARKE.—George Clarke has procured all his clothes for The Pulse of New York from Inspector Byrnes' tailors.

BACON.—C. R. Bacon, late of the Baldwin Theatre, San Francisco, has been appointed treasurer of the Third Avenue. He is the fourth San Francisco man acting in a like capacity in this city.

HARRISON.—Louis Harrison leaves for Europe in June. John Gourlay goes to Australia for a trip during the Summer.

DILLON.—Louise Dillon is now permanently located in New York, and will only play at the Madison Square home theatre.

SCHUTZ.—Emma Schutz, of the Harrison and Gourlay company, is one of the best soubrettes seen here for some time.

BEYTON.—Gabriel Conroy having been rewritten, Fred. Beyton's part enables him to make a great hit as Jack Hamlin.

ROBINSON.—Mr. and Mrs. G. S. Robinson will spend the Summer on the banks of the Susquehanna, near Wilkesbarre.

THURSBY.—Emma Thursday makes a short concert tour of New England, departing for Old England some time in May.

LEWIS.—Catherine Lewis is preparing for a tour next season. She will star in a new comedy. Her time is filling rapidly.

MORRIS.—Negotiations are pending between Maurice Barrymore and Clara Morris for the production by the latter of Nadjezda.

GERALD.—Florence Gerald will star again next season in Marlande Clarke's play, A Friend. The author will support her.

MCCONNELL.—C. W. McConnell, of Chicago, arrives in New York on April 28 and sails for England in the following week.

WILLIAMS.—Marie Williams will return to America in September, according to a letter recently received by a friend in the city.

LEWIS.—Catherine Lewis will open her season in Paterson, on Sept. 1, in a new musical comedy. Her dates are being rapidly filled.

FISHER.—Perkins D. Fisher, who has made quite a hit with the Silver King company, will play one of the comedy parts in Mugg's Landing.

STEVENS.—John A. Stevens is able to get around to his theatre, but his strength will not permit him to attend to business for another week.

WALLACK.—Lester Wallack will open at his theatre next week in one of his own plays, and will continue acting until the close of the season.

DICKINSON.—It is said that Anna Dickinson is about to make a reappearance in the West, but whether on the stage or rostrum is not disclosed.

BOUVIER.—Alfred Bouvier has been released by M. B. Curtis, so that he may accept a Summer engagement as agent for one of the M. S. parties.

STEVENSON.—Charles Stevenson is devoting all his time to the management of the Third Avenue Theatre, while his wife, Kate Claxton, is on the road.

BOUCICAULT.—Dr. J. T. Bryan, of Wilkesbarre, Pa., gave the veteran a reception in that town last Friday. They were sort o' chums at college.

BROOKYN.—Although not long on the stage, May Brookyn has already rapidly advanced. This was evidenced by her work in Claire and the Forge Master.

WEATHERSBY.—Nellie Weathersby left for England on Saturday. The remains of her sister Emie were removed to Woodlawn on Wednesday of last week.

RESUMED.—It will interest professionals to know that the handsome Fall River steamers, *Pilgrim* and *Bristol*, resume Sunday trips to Boston on the 20th inst.

GLOVER.—Russell Glover, the tenor, who has been in the city for a week or ten days, re-opens with Emma Thursby at Fall River, Mass., to-night (Thursday).

RUSSELL.—Annie Russell has signed with the Madison Square for three years. The popularity she acquired as Hazel Kirke has been repeated in Esmeralda.

BARRYMORE.—Maurice Barrymore has been invited to again attempt dramatic authorship, and it is probable another play from his pen will be presented next season.

MORRISON.—Lewis Morrison will not be under John Stetson's management next season. He has offers to star in the legitimate, and it is probable he will do so.

KLEIN.—Manager McCaull has given permission to Alfred Klein to fulfill his engagement of one week with the Mugg's Landing company in the latter part of May.

BURLEIGH.—J. L. Burleigh, formerly the leading support of George C. Miln, has during the present season made a fine reputation as Harold Armytage in The Lights o' London.

DYAS.—Ada Dyas enjoyed the first rest of the season, in this city, last week, and is now on the road with the Rajah company, which will play the entire Summer and next season.

VON LEER.—Sara Von Leer is continuing her success as Gertie Heckett in The Romany Rye. It is probable she will have the part next season in the only Romany Rye company on the road.

MANSFIELD.—Richard Mansfield, at his flat up-town, on Saturday night, entertained at supper General Barton, Jacques Kruger, Nick Long, Gus Kerker, George Schiller, Max Freeman and a few others.

HENDERSON.—Manager Henderson reports gratifying success with Claire and the Forge-Master on the road. He looks for large receipts next week at the Third Avenue, where the company will appear.

CAVVAN.—A portrait of Georgia Cavvan is published on our first page this week. This actress has risen quickly to an enviable position, but her merits have fully justified the rapid advancement. By her acting, as the heroine of the new play, May Blossom, she has scored another emphatic success.

MARBLE.—Earl Marble has changed the name of his comic opera from Puritan Days to Le-li-pau, or Revels at Merrymount. The titular character, an Indian Princess, will be assumed by Susie Kerwin, of the Wilbur company.

THOMPSON.—The six performances recently of Joshua Whitcomb, at the Bijou Theatre, drew $10,973.75. This is the largest amount Mr. Thompson has yet played to. His next season begins at McVicker's Theatre on Sept. 8.

VON STAMWITZ.—Madame Liska von Stamwitz was falsely reported to have severed her connection with the Madison Square. She was only absent from duty a short time, and she rejoined the cast of Alpine Roses this week in Philadelphia.

ABBEY.—Citizens of Akron, O., will present Henry E. Abbey with a testimonial purse on the occasion of his benefit. Manager Abbey hails from Akron. W. G. Robinson, manager of the Academy of Music in that city, has the subscription in charge.

ROGERS.—That sterling actress, Katherine Rogers, is now Mrs. Langtry's lead, and, very possibly, her coach as well. Miss Rogers shares fully in the honors of each performance, and sometimes a little more—as at Des Moines, Iowa, the other night, where she received the only recall.

BARRON.—J. M. Barron will retire from the management of Owens' Academy of Music, Charleston, on April 19, much to the regret of amusement patrons in that city. Mr. Barron's future movements are not divulged. He has a home in Baltimore and a farm on some river flowing through the Carolinas. He may engage in shipping oysters or planting rice.

CAMPBELL.—Bartley Campbell will sail for England the first week in May. He goes abroad partly for pleasure and mostly to attend to some business interests in London, get a copyright in England for his new play (which, by the way, is nearly finished) and make arrangements for the production of My Partner in French, at Paris.

PRICE.—Lizzie Price, at one time a great favorite in the Philadelphia theatres, died last week in Florida. In the 'sixties she was leading lady at the Arch Street Theatre, which then ranked with Wallack's and the Boston Museum. Miss Price was about forty-two years of age. She had been married three times, her last husband being the late Charles Fechter. Miss Price made her last appearance on the stage about a year ago, at the benefit of George Wood, at the Bijou Theatre, Philadelphia.

DAVENPORT.—Fanny Davenport has sent her check to the treasurer of the Actors' Fund for $200. In her letter to Mr. Colville, she expresses disappointment at not being able to give an extra performance of Fedora for the benefit of the Fund, owing to double labor devolving upon her the present week, appearing in Fedora at each performacce and preparing for the Dramatic Festival at Cincinnati the ensuing week. Miss Davenport congratulates the Fund for the good work done in the past, and assuming that it is at last established as a durable institution of our country, she expresses a feeling of pride that it is so.

COLVILLE.—Manager Samuel Colville has been fighting the speculators single-handed. The Board of Aldermen referred the matter of ticket speculation to a law committee, who held an inquiry a few days ago, and upon their suggestion the managers and speculators were both invited to attend a meeting. About forty of the latter turned up, and Manager Colville was the only representative of the managers. The ticket speculators sweepingly stated that they could produce proof that every manager in the city except Mr. Colville was in league with them. He states that during the Booth engagement at the Fourteenth Street Theatre he cleared $1,800 more profit than the managers of the Star cleared when Booth played there. This he says was due to his war against the speculators.

Skipped.

A MIRROR reporter met Louis Harrison in the lobby of the Fifth Avenue yesterday afternoon, surrounded by a party of friends.

"Our season has been very successful," said Mr. Harrison. "Our eight weeks in San Francisco were very profitable. We play here for five weeks, and then go to Boston, our stay there lasting two weeks. We close on June 6, when I go to Paris for six or eight weeks."

"Have you booked all your time for next season?"

"Oh, yes; upon very good terms. Our present season, when closed, will have lasted forty weeks. We will play for the same time next season."

Emmet's New Play.

Carleton has written another play for Emmet. Carleton and Emmet were close friends for years, but suddenly they drifted apart. They met not long ago in Philadelphia, where Carleton was ill at his home. He is now rapidly recovering, and writing to a friend in this city he describes the reunion:

"During our interview, where the chasm of discord was wont to yawn between us we threw a bridge of friendship across it, and shaking hands in the centre we made the yawning gull a grave for all dissensions. I have received an order from him to write an entirely new comedy for next season, and at my own figure, too."

The Usher.

In Usbering
Head him who can! The ladies call him, sweet.
—Love's Labor's Lost.

I have received an invitation from somebody to attend a rehearsal of Othello at Clarendon Hall this afternoon, which is to be given—so the card tells me—by the "Astor Place Co. of Colored Tragedians." The rehearsal, it also says, is given at the request of the editor of the *New York Times*. Evidently Mr. George Jones is bent on developing the artistic possibilities of the black. I saw one darkey tragedian once without flinching; but I quail at the thought of encountering a whole troupe of 'em. Perhaps, however, it could be successfully accomplished—with the aid of a patent deodorizer.

* * *

Lester Wallack will have a royal welcome when he appears at his theatre next Monday. The veteran will make amends for the tart acting that some of his company are doing there this week.

* * *

Reckless charity is not reputed to be one of Mapleson's attributes, and I confess it was with some gratification that I saw in the list of contributors to the fund raised among the members of Her Majesty's Opera company for the relief of Lombardelli's widow, the Colonel's name set down opposite a donation of $600. My gratification was not of long duration, however, as a gentleman, intimately connected with the California tour of the troupe, shortly afterward informed me that just $550 of the amount ascribed to Mapleson represented salary owed the dead singer. Perhaps the Colonel, who says he made only $70,000 by the 'Frisco engagement, could not afford to give more than $50 to the bereaved wife of an artist who had served him faithfully and well.

* * *

Booth's breakfast to Henry Irving, on Monday, was an informal and thoroughly enjoyable affair. All present were personal friends of the host.

* * *

The fascination New York exercises over actors is very powerful. Stars and subordinates are alike unable to resist it, and whenever their route lays within a day's journey of the metropolis, they are pretty certain to come in and greet their friends on the Square. M. B. Curtis will be here next Monday filling an engagement at the Grand Opera House, but he couldn't wait till then, and so he ran over from Philadelphia Monday for a few hours in Gotham. When I asked him how business had been with Sam'l of Posen, he answered, "Very bad, thank you;" but that is only an innocent device of his to be peculiar, for M. B. has cleared nearly $40,000 on this season. "Managers all say their business is great," he says, "and nobody believes 'em. I say mine is bad, to be eccentric." And nobody believes that either, I may add.

* * *

The ranks of the English dramatists suffered a severe loss in the death of Henry J. Byron, which occurred on Sunday in London. Byron's comedies have often beguiled New York audiences. Our Boys, Married in Haste, Not Such a Fool as He Looks, and The Prompter's Box are a few of his pieces that have been seen here. His works were all of the lightest and brightest order, and on his talent for writing wittily and his ability to invent humorous situations his fame was built. Socially he was a charming man, noted for affability and brilliant repartee.

* * *

Caz takes his defeat good-naturedly, but he won't admit that his genius does not extend to the writing of original plays. He is a brilliant man—there's no denying that. Few men possess the gift of satire in so marked a degree. But I think the secret of Caz's failure in the way of authorship is his lack of sympathy with humanity. This warps his vision and gives a false ring to the sentiment he writes.

* * *

Good Friday is no longer a bug-bear. Several managers tell me that the tendency of the general public is to make it a sort of holiday. One manager predicts that in a few years the theatres will give special matinees on that day. Receipts were larger at some of the houses last Friday than on any other night in the week.

* * *

Henry French has received a cablegram from his father, confirming the news of My Partner's success in London. Campbell says, by-the-bye, that he didn't expect the Britishers to appreciate the comedy element in his piece. He knew they have no understanding of humor.

* * *

Mrs. Charles Wheatleigh deserves a notice in this column, for she has, by her individual efforts, sold seventy tickets for the Fund benefits to-day. These are likely to be well attended. If the receipts are as large as the benevolence of the Fund there won't be a safe deposit vault in the city big enough to hold 'em

* * *

Mr. Dorney has brought me proof of the falsity of the statements made to me by a member of Daly's Travelling company, regarding arrears of salary in that organization. Furthermore, Mr. Dorney fetched convincing evidence that the same person had lied to him, inasmuch as he says in writing that he never gave the information published to anybody connected with THE MIRROR. I will be kind to the ex-7-20-8-er for auld acquaintance sake, and keep his name to myself.

Was it a Breach?

Augusta Roche Cherrill sued Richard D'Oyly Carte to recover $300 claimed to be due her for services, and the trial was begun before Judge Hall in the City Court on Tuesday and terminated yesterday. Mr. Hummel, of Howe and Hummel, conducted the defence. Miss Roche testified that she was engaged by Mr. Carte on Oct. 9, 1882, to perform in the Standard Theatre company until the close of the season at a salary of $60 per week. On Jan. 20, 1883, she was discharged without just cause. Mr. Hummel, in behalf of Mr. Carte, declared that the plaintiff had been dismissed for having purposely and without permission absented herself from a matinee performance to visit the Casino to see a performance of The Queen's Lace Handkerchief. After testifying to the charges in the complaint, the lady was examined by Mr. Hummel, who said:

"You are, I believe, the original Lady Jane and Fairy Queen?"

"I am," replied Miss Roche, her eyes flashing.

"And you considered yourself a star and an attraction to the people of this city?"

"Yes, sir."

"You received a letter from Miss Helen Lenoir on Jan. 20, 1883, the day upon which you absented yourself from the performance?"

Miss Roche admitted having received a letter, in which Miss Lenoir informed her that it would be impossible to permit her to be absent that afternoon. To this letter Miss Roche made no reply at the time, because she did not receive it until after she left her house for the Casino matinee. Before going to the matinee, however, she wrote the following note to Mr. White, the assistant stage manager:

DEAR MR. WHITE:—I shall not be at matinee to-day. I told Mr. Harris so last night; but in case he forgot to mention it, I send to you, so that there will be no confusion or mistake.—Yours very truly,
AUGUSTA ROCHE.

355 West 52d st., Jan. 20.

She was allowed to play the same night, but on the following Monday received her notice of dismissal in a letter from Miss Lenoir containing the following:

"Mr. Carleton was sick and unable to play on Saturday, and it is scarcely likely that any manager in his proper senses would allow one of the principal artists to be absent to amuse herself, while another was absent through illness. The public have a right to expect to see the artists announced, and nothing but quite an unavoidable accident would authorize a manager to disappoint them."

Max Freeman was called to prove that it was customary for stage managers to give leave of absence; but in reply to Mr. Hummel, he completely turned the tables on Miss Roche by admitting that Mr. White had no right to give the permission.

Yesterday's proceedings consisted in Miss Roche being again called to the witness stand, where she added that she received authority to absent herself, and John Howe, a messenger boy, who delivered the letter from Miss Roche to Mr. White, also deposed that Mr. White answered that it was all right. At the conclusion of the testimony in behalf of Miss Roche, Mr. Hummel moved that the case be taken from the jury and the complaint dismissed, as the entire evidence showed that Miss Roche left the theatre in violation of a clause in her contract, which gave Mr. Carte the right to terminate the engagement, unless the absence was from unavoidable cause or through illness. The breach of contract was her own action, and she must suffer the penalty it brings.

Judge Hall said: "It would be hard for the public and for the management if an actor or actress could by caprice decline to play, and attend another performance for their own pleasure and then expect remuneration. Miss Roche's own testimony gives force to Mr. Hummel's motion, and I must, therefore, grant a dismissal of the case in favor of Mr. Carte."

Mr. Hummel's application for an extra allowance was also granted, and Miss Roche's attorney gave notice of appeal.

A Belt Around the Globe.

Charles MacGeachy, after two or three years of almost constant travel, will settle down in New York, taking charge of the Frohmans' office at 44 West Twenty-third street on May 1. He is thoroughly familiar with the Frohman interests, which, from his statements, are becoming enormous.

"Is it true that Gustave Frohman is forming a burlesque troupe in England?" a MIRROR reporter asked him.

"Yes; but I do not think Lydia Thompson will take any active part in it. She is only looked to for her experience. The company will visit America next season. The brothers now manage the Boston Bijou company in A Trip to Africa and the New York Bijou company in Orpheus and Eurydice. When The Pulse of New York finishes its New York run, it will go on the road. I think it will remain in the city all Summer. The Stranglers of Paris closes here early in June. Chicago will receive special attention from us this Summer."

"How long will Gustave Frohman remain abroad?"

"From England he goes to Australia and returns about June, 1885, to San Francisco. We have already heard from him, and he has secured some plays and talent which will be seen here next season. I really don't know where the system of the Frohmans will end.

"When booking dates we do not specify the attraction. Many managers have no idea of what we are going to send them until the time approaches. They give us *carte blanche*. With the use of a theatre in London, one in San Francisco, and circuits in Australia, so to speak, we will have a belt around the globe."

TELEGRAPHIC NEWS.

An Ovation to Clinton Hall.

[BY TELEGRAPH TO THE MIRROR.]

ROCHESTER, April 16.—The Chantrans opened at the Grand, Monday night, to fair house, appearing in The Bankrupt's Wife, a play similar to The Silver King. J. Clinton Hall, of this company, was heartily welcomed by the members of Cyrene Commandery, Knights Templars, and was called before the curtain and presented with several very elegant floral gifts. Mr. Hall was formerly manager of the Grand, and has a legion of warm personal friends in this city, who admire him as a man and as an actor. Mr. Hall made a very feeling response to the remarks of A. J. Hatch, who, in behalf of the Knights, made the presentation.

The Academy was packed with the elite of our city the same evening to witness the opera, A King for a Day, as presented by Emma Abbott and company. The piece was received with much favor. The evening receipts aggregated several dollars more than ever before taken at this house for a single performance—over $1,200. Hundreds were unable to get within the doors. The engagement could have been prolonged and the house crowded at each entertainment.

Kelly Closes Up.

[BY TELEGRAPH TO THE MIRROR.]

NEW ORLEANS, April 16.—W. W. Kelly suddenly closed his season on Sunday. He had announced a season of two weeks, with Grace Cartland, at the French Opera House. The members of the company have left the city.

Misses Carrington and Chapman and Messrs. Denham, Tams, Kehoe and Appleby have left the Hess Opera company. Nearly all of them are in the city.

Prospects of the Festival.

[BY TELEGRAPH TO THE MIRROR.]

CINCINNATI, April 16.—The week closing 12th was decidedly uneventful, and in a financial sense none of the attractions presented were successful. The Rankins, at Heuck's, in Gabriel Conroy, and Annie Pixley, at the Grand, attracted sparse attendance, and the same reception greeted The Lights o' London at Havlin's. The outlook for current week assumes a more encouraging aspect, from the fact that the opening attractions were all accorded large houses, 13th. Manager Havlin presented each patron of his theatre with a handsome Easter egg on the occasion of the first night of The Queen's Evidence combination. Rather an eggs traordinary mode of advertising, as it were.

Despite the non-success of the auction sale of season seats for the Dramatic Festival, the directors and guarantors at a recent meeting were unanimous in pushing the affair to a successful issue. The private sale is now in progress, and receipts are pronounced as unexpectedly large. From present indications the Festival attendance will be largely confined to local amusement-seekers.

Success of Another Claire.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, April 16.—Claire; or, Mates and Checkmates, B. E. Woolf's dramatization of "Le Maitre de Forges," was given Monday night to a large house, at the Boston Museum, and made a great success at once. The house was fashionable and enthusiastic. Mrs. Winslow (*nee* Kate Reignolds) and Mrs. Seymour (*née* May Davenport) occupied boxes.

Joseph Jefferson opened to a crowded house in The Cricket on the Hearth and Lend Me Five Shillings at the Globe. Manager Stetson was present, and Charles H. Pattee sat in the box with him, while William Warren occupied the opposite box. Mr. Jefferson was called out several times at the close of the first piece.

Large house at the Park to greet Fritz Emmet and get the fifth annual souvenir. Mr. Byram says it was "the biggest house of the season." Good houses all around.

A good sized audience greeted the first Wagner concert, though the outlook is not so good for the remainder.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, April 16.—The Goodwins' engagement at the Academy this week has been cancelled on account of Mrs. Goodwin's serious illness. 'Tis regretted very much, and a hope that her illness is not so serious is expressed by fellow-professionals and public generally. Fay Templeton opened Monday at Wable's, giving Girofle-Girofla before a large audience. La Belle Coquette, Tuesday, likewise drew a good house. Harry Miner's Comedy Four brought out a packed house at Lang's Monday.

YONKERS, April 16.—Our Rajah company dramatically dedicated the new Music Hall here last night. Audience immense, in spite of weather. The Music Hall is probably the finest place of amusement outside of the large cities of the State. The house was built by Kimball and Wisedell, architects of the Madison Square Theatre, and which it much resembles.
WESLEY SIMSON.

CLEVELAND, April 16.—Clara Morris had an ovation at the Opera House. The whole week is sold. Siddons' Mastodons opened to a packed house at the Academy.

PROVIDENCE, April 16.—Barney McAuley opened at Low's last night to a small audience. At the other house Salsbury's Troubadours appeared before a fair but very appreciative audience. Three of a Kind takes anything called comedy that has been here this season.

PITTSBURG, April 16.—Stetson's Princess Ida opened at the Opera House on Monday evening to a good house. Young Mrs. Winthrop, at Library Hall, also had a good opening night.

CHICAGO, April 14.—Mrs. Langtry opened to-night to a crowded and enthusiastic house.
CHARLES MENDUM.

Only Her First Farewell.

On Saturday Mme. Modjeska signed a contract with Gustave and Charles Frohman to return to America and play under their management during the season of 1885-6. For some reason, it had been agreed between the parties that the contract should be kept secret for eight months. The new plays which she intends to produce during her tour in Europe will be the principal attractions in her repertoire on her return to America.

At first the Frohmans were to manage Modjeska only in England; but this arrangement has been expanded and applies to the Continent, so that practically she will be played under their direction until the close of the season in 1886. Early in June she departs for England. Fred. Stinson and the Count de Bozenta will represent the contracting parties.

Nat Goodwin's Intentions.

A MIRROR reporter dropped in upon Nat Goodwin the other day. The comedian is now engaging a company for his California tour. He found the comedian in first-rate spirits, but his brow became clouded when the reporter asked: "Were you not to have opened in Buffalo on Monday night?"

"Yes; our tickets were bought and the baggage was at the depot. But I am very sorry to say that my wife is dangerously ill. On Sunday afternoon, as she was preparing for the journey, she had a relapse, and I determined at once to cancel my three weeks' dates and remain in New York."

"Where do you open in 'Frisco?"

"At the Baldwin. We shall present Confusion only. I am under Stetson's management. As at present arranged, I shall play a four weeks' engagement. If it should prove very successful, I think it will be extended."

Gus Pitou's Venture.

"I have taken Tony Pastor's Theatre," said Gus Pitou, yesterday, to a MIRROR man, "for six weeks, beginning Sept. 15. Sanger's company in Sparks precedes me."

"What do you intend producing?"

"I will present several musical comedies and trifles. I have secured an original play, and if things are favorable, it will see the light."

"Is the enterprise solely your own?"

"Solely. It is a mere speculation, and as things go, I fancy the attractions I offer will succeed."

"Will you remain with Stetson next season?"

"I think so. After Harrison and Gourlay leave the Fifth Avenue, George K. Fortescue will play in Well-Fed-Dora, which will run into the hot weather."

The Waning Season.

Companies and combinations are gradually turning their steps homeward, and the season of 1883-4 is drawing to a close. It is, of course, impossible to ascertain in figures the exact pecuniary result. A MIRROR reporter, however, in conversation with the managers of several theatres, obtained a general idea of the season's business in the metropolis.

Casino: "It is a pleasure," said Rudolph Aronson, "to speak upon the subject, especially as Falka has caught on so well. Every opera produced at this house has had a long run. Not counting the Sunday concerts, which have always been profitable, I estimate the average weekly receipts of the house to be $7,000. The 172d Sunday concert has been reached, and the receipts do not vary much. It would bring the weekly total up to $7,500. The prospects for the future are bright."

People's: "Five thousand dollars is, in round numbers, the average weekly receipts of this theatre," said Manager Kidder. "Some weeks the receipts were over $7,000. The outlook is encouraging, and Mr. Miner is perfectly satisfied with his investment."

Star Theatre: Mr. Lovecraft, representing Lester Wallack, said: "Irving's present engagement is paying better than the first. The average weekly receipts during his first engagement were $17,000. Fortunately, the worst engagements of the season were played on rental. Lawrence Barrett's average was $7,000 a week, but several weeks he played to $8,000. Not taking the Irving engagements into consideration, the others averaged fully $7,000 a week."

Daly's: Richard Dorney's representative at this theatre said: "Mr. Dorney is away from home, but I am pretty well informed upon the subject and can give you a general statement of the business. The highest receipts for any week have been $10,000. This has occurred several weeks. The policy of the theatre prevents bad business from continuing. If a piece doesn't pay it is taken off at once. I should say $7,000 would be a fair weekly average."

Grand Opera House: "Twenty weeks of the present season the Grand Opera House brought in either a trifle over or a trifle under $7,000 a week," said Treasurer Bones. "The first week of The Silver King the receipts were $8,700; the second $9,100. Therefore, as all of the other engagements during the season were profitable, I can safely say that $7,000 is an honest average."

Professional Doings.

—Jay Hunt goes out with John A. Stevens on April 21.

—Mrs. Charles Edmunds goes to San Francisco with Mrs. Langtry.

—Sadie Martinot plays in Sydney Rosenfeld's Well-Fed-Dora at the Fifth Avenue.

—Bonnie Runnells is lying ill with paralysis of the throat at his house, 109 Fourth avenue.

—Horace Vinton and May Wilkes will play in the Lights o' London company next season.

—Manager Barry leaves for New Orleans on Saturday with the company for the Spanish Fort.

—Shook and Collier's Lights o' London has been played in New York thirty-three weeks this season.

—Charles Coghlan plays in Separation with the Union Square company during the Boston engagement.

—J. P. Rutledge, of the Madison Square Esmeralda company, is ill in the Michigan College Hospital at Detroit.

—Victorine Gerard has replaced Billie Barlow as Mercury in Orpheus and Eurydice, the latter going to the Casino.

—A junction of the Elevated railroad, showing the street below, will be one of the scenes in The Pulse of New York.

—Evans, Bryant and Hoey's Meteors company are en route to California, where they play a two weeks' engagement.

—Francis Bishop, formerly of the Madison Square Theatre, will assume the leading role in Mugg's Landing, under the management of Scott and Bishop.

—William Benedict has taken the place of H. W. Seman, as general agent, and Victor Lee, that of J. H. Kelly, as treasurer, of the George H. Adams Humpty Dumpty Troupe.

—J. H. Haverly has engaged Billy Emerson at a salary of $500 a week to appear with his Mammoth Minstrels. They open in London May 31, at the Drury Lane Theatre. This is the largest salary ever paid a minstrel.

—Evans, Bryant and Hoey will present next season a new farcical creation by the author of the Bunch of Keys, entitled A Parlor Match. They will be under the management of Henry Mann and will open their season in New York.

—The Bijou management will not present La Belle Helene after all, although it had been put in rehearsal. They were offered the Trip to Africa on good terms, upon the condition that they would engage Janauschowsky, but they had too much talent on hand and would not agree to it.

—The Daly company start out on their 8th annual tour on April 21 for nine weeks, returning directly to sail by the *Alsatia* for England. The repertoire will embrace Red Letter Nights, Dollars and Sense, Our English Friend, 7-20-8, The Country Girl, and She Would and She Would Not.

—Manager W. R. Hayden having requested the directors of the Cincinnati Dramatic Festival to cast his star, T. W. Keene, for Romeo, they have complied. R. B. Mantell was originally given the part, and now declines to play unless he is continued in it. Keene had given the committee a similar alternative.

—Stolen Money will be withdrawn from the New Park Theatre on Saturday night, and Madame Deluzy's play, Justine, will be produced on Monday next. The latter is in rehearsal now, Elton Plympton and the authoress being in the cast. Nelson Wheatcroft declined the part he was offered, as it was a minor one.

—J. H. Haverly had a cablegram from Augustus Harris, of London, last Thursday. It read: "Congratulations; old Drury Lane welcomes Haverly's Minstrels at national dramatic cradle." To which the Colonel responded the same day: "Thanks. Will strive to do honor to old Drury and England's most energetic manager."

—George Rignold produced My Partner at the London Olympic last Friday. According to cable dispatches, Campbell's drama made a success; but the native American humor with which it abounds was neither understood nor appreciated. The London public is singularly conservative in some respects. The dreary *Punch* style of wit is the only sort that appeals to their risibilities.

—The rehearsals of The Pulse of New York begin on Friday at the Star Theatre, under David Belasco. The people engaged up to the present are George Clarke, Gerald Eyre, Al. Lipman, Edward Coleman, J. H. Long, Henry Talbott, Frank Lane, L. F. Mannix, W. L. Dennison, James Maxwell, John Marsh, George Cummins, Charles Frew, H. D. Clifton, Viola Allen and Ada Deaves.

—Colonel McCaull denied the privileges of the Lyceum Theatre, Philadelphia, to the representative of a "queer" Sunday sheet in that city. Colonel Haverly entered them, whereupon there was war between the Colonels. McCaull threatened to close his business interests with Haverly. The latter yielded, the privileges were recalled, and peace reigns.

—Next season Her Atonement will be under the management of Frank M. Chapman and Harry Sellers. The play has been very successful during the past season. On its next tour, opening Sept. 8, it will have new scenery and mechanical effects and a full military band and drum corps. The Summer headquarters of the managers will be at North Scituate, Mass.

—J. K. Tillotson, author of The Planter's Wife, Lynwood, Queens and other plays, has formed a partnership with Dr. L. R. Williams, a wealthy physician of Chicago. During the coming Summer they will produce Lynwood, for which a strong company will be engaged. They have rented the Union Square Theatre for seven weeks from August 18, after which they intend to take the company out to San Francisco and back.

—Sydney Rosenfeld's Well-Fed-Dora opens in Philadelphia on the 28th of April, remaining there three weeks, coming thence to the Fifth Avenue Theatre. The cast will comprise George K. Fortescue, E. P. Temple, John E. Ince, Frank M. Wills, Sadie Martinot, Hetty Tracy, Carrie Godfrey and others. Signor Operti has written the music for Rosenfeld's songs, and Goldthaite supplies the costumes.

—Marlande Clarke will manage the West End Opera House (late Pavilion), New Orleans, this Summer. He is now in New York engaging a company. An opera bouffe, comic opera and burlesque season is proposed, with a repertoire consisting of Aladdin, Genevieve de Brabant, Robinson Crusoe, Girofle-Girofla, Babes in the Wood, Fatinitza, Cinderella, Heart and Hand and Black-Eyed Susan. The season will open May 18 and last ten weeks.

—The Hanlons will close season at Montreal June 2. Frederick and Edward will go to England a fortnight later. The other brothers, with their families, will, as usual, Summer at Cohasset. The next season will open at the Grand Opera House, Cincinnati, Sept. 1, and the company will remain there during two weeks of the Exposition. The Hanlons have just concluded a very successful tour of New England.

—Charles W. Roberts has assumed the management of A Mountain Pink. There will be two companies, one for cities and another for small towns. The former is to be under Mr. Roberts' charge. He has engaged the Comedy Theatre for four weeks beginning Sept. 3. Some novel advertising schemes have been invented by Mr. Roberts and they will be utilized to manufacture a Mountain Pink boom.

—The regular season of Mr. and Mrs. Chanfrau under C. W. Taylure's management closes on the 19th at Syracuse, N. Y. A brief New England season will begin on the 21st, with a reorganized company, Mr. and Mrs. Frank Wills and J. P. Conyers and their engagement with the regular season. The Chanfraus' next season will open, as usual, at the Boston Theatre, and the date is set for Sept. 1.

—Messrs. Aronson and McCaull have decided to postpone the Casino benefit for the Actors' Fund until May 8, when all the McCaull companies are in the city, and a monster entertainment will be given. They do this solely with a desire to increase the receipts. The roof garden will then be open. Aronson's orchestra will give its services. The next Sunday concert is likely to be the most popular ever held. It will be a Gilbert and Sullivan night. W. T. Carleton, H. S. Hilliard (of the amateur Iolanthe company), and Belle Cole will be the vocalists.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

chief from a late Monday night.—'Terrier' charms, from the 'Mother's' point of view, appeared in the Sunday Courier with other Museum items.—Minnie Palmer's American tour will open at Wahle's Opera House.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): Miner's Silver King co. played the entire past week to fine business, and gave the best of satisfaction. Milton Nobles in Love and Law, 17th, 18th and 19th.

Grand Opera House (P. H. Lehnen, manager): The Bunch of Keys appeared for D. W. Truss' benefit, 7th, and the capacity of house was fully tested. The remainder of the week the 'Two Johns' Comedy co. occupied the house and played to light business. The specialty acts were commendable, and merited the applause they received. Fay Templeton, 17th, 18th and 19th.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): After remaining with closed doors for a week, this house re-opens with Bartley Campbell's Siberia. The engagement is for the whole of the week of 14th, and a large business will undoubtedly be done.

Music Hall (H. R. Jacobs, manager): The Royal Museum still continues to attract large and interested audiences, and numerous changes are announced for the current week.

Levantine's Theatre (F. F. Levantine, manager): The co. announced as Victoria Loftus' British Blondes gave, during week of 7th, a series of very queer performances. Mlle. Le Favre's Majesties is the title of a co. announced to appear week of 14th.

Items: The proceeds of the Siberia matinee on Wednesday, 16th, will be devoted to the Actors' Fund.—The sale of seats for the benefit tendered Mr. Leland is exceedingly large, and places are hard to find. The occasion is April 23, and Alpine Roses the play.

TROY.

Griswold Opera House (S. M. Hickey, manager): Maggie Mitchell delighted fair-sized audiences at her four performances 7th, 8th and 9th. She appeared as Fanchon, Mignon, Pearl of Savoy and Little Barefoot. Helen Bancroft is announced for 14th, 15th and 16th, appearing in East Lynne, Camille and Lady of Lyons. Maude Granger closing the week with Claire and the Forge Master, 18th and 19th. Alpine Roses, 21st, 22d and matinee 23d. The performance 21st will be for Manager S. M. Hickey's annual benefit. Janauschek, 24th, 25th, 26th.

Rand's Opera House (Gardner Rand, manager): Closed.

Music Hall: Doring's Band, assisted by Hattie B. Downing and the Boston Temple Quartette, will give a concert 25th.

Grand Central Theatre (P. Curley, manager): Ida Siddons' Female Mastodons, 14th, one week.

DUNKIRK.

Nelson's Opera House (F. J. Gilbert, manager): Dupres and Benedict's Minstrels had a small house, 7th. They were not well satisfied, and hurried through their business, cutting and slashing it all to pieces; the audience was no better pleased.

LOCKPORT.

Hodge Opera House (John Hodge, manager and proprietor): Bennett and Moulton's Comic Opera co. in Mascotte, Billee Taylor and Pinafore, to large business, 10th, 11th and 12th.

Item: Albert G. Schaible, business agent of Salsbury's Troubadours, sends regards.

Arena: Barnum has billed the city extensively for August 1.—Forepaugh's agent expected daily to bill for May 16.

ONEIDA.

Devereaux Opera House (M. Cavana, manager): Tuck's Dime Museum filled a four nights' engagement to strong business.

Item: Edward Witting, in advance of William Stafford, is in town looking after the interests of his company, which appear 21st.

KINGSTON.

Music Hall (DuBois and Nichols, managers): Joseph Emmet, 8th, to good business, but giving only a fair performance. Emmet was not at his best, owing to a cold. Taken all in all, the entertainment was not as good as was anticipated. Maude Granger in Claire and the Forge Master, 17th.

RONDOUT.

Sampson Opera House (Phil Sampson, proprietor): Advance Humpty Dumpty came 14th to good business. Our Summer Boarders, 17th.

Item: A gang of barnstormers, calling themselves F. Freeman's Comedy co., are advertised to appear at New Paltz. Next week they will produce Esmeralda, Hazel Kirke and Rip Van Winkle. New Paltz is a country village in the county, and the average inhabitant is not capable of discriminating between a comedy and a tragedy.

HORNELLSVILLE.

Opera House (Mrs. Dr. S. E. Shattuck, manageress): The Mendelssohn Quintette of Boston gave concert to full house 8th. Tony Denier's Pantomime and Specialty co. gave good show to fair house, 10th. Silver King, 19th and 26th.

Item: Michael Hickey, clarionetist of the Opera House orchestra, joins the Barnum show 19th.

BATH.

Opera House (M. C. Purdy, manager): Tony Denier's Humpty Dumpty co. appeared 9th to a fair house, and gave entire satisfaction.

ALBION.

Village Opera House (C. D. Harris, manager): Elliott Barnes' Only a Farmer's Daughter, Wednesday evening, 16th. Adelaide Cherie as the Farmer's Daughter. This hall is now leased until June 1, for five nights in each week.

OSWEGO.

Academy of Music (W. B. Phelps, manager): John M. Hickey's Rip Van Winkle was billed for 9th, but the co. was left stranded in Syracuse. C. A. Gardner, in Karl, 17th; the Florences, 24th.

ELMIRA.

Opera House (W. E. Bardwell, manager): A large and fashionable audience attended Mlle. Rhea's portrayal of Adrienne Lecouvreur 8th. Her principal support is good, and her acting was even and exceptionally well done. Costumes simply superb. Leon and Cushman's co., in Sarah Barnum's Dilemma, had a good house 11th, and gave a varied performance—it varied from good to bad. The burlesque of Ill-Fed-Dora, by toning down and sticking more to the original text, could be made quite enjoyable. Jesse James comb., 19th.

Item: The local critics wrote columns of "gush" over Rhea's performance.

UTICA.

Utica Opera House (Theo. L. Yates, manager): Charles A. Gardner as Karl, 11th, had a large audience, and gave perfect satisfaction. Nobody's Claim co., 21st; Janauschek, 22d; Joseph Jefferson, 24th.

CANANDAIGUA.

McKechnie's Opera House, (Stuart C. McKechnie, manager): Robert McWade, of Rip Van Winkle, played to a good-sized audience 14th. The characters and play gave entire satisfaction. Charles A. Gardner, as Karl, 23d; Dupres and Benedict's Minstrels, May 3.

OLEAN.

Opera House (Wagner and Reis, managers): Dupres and Benedict's Minstrels appeared to a good house 9th, giving one of the poorest shows that has been our misfortune to listen to. The fifty artists (?) dwindled down to twenty-eight. The Mendelssohn Quintette Club played to light business. We were sorry to see it, for they are certainly very fine. Two Johns, 17th; Fay Templeton, 23d; Silver King, 24th.

NORTH CAROLINA.

WILMINGTON.

Opera House (George R. Dyer, manager): Thatcher, Primrose and West's Minstrels opened 7th to a packed house; and well they deserved it, for they are by far the best co. that has ever appeared in Wilmington. The applause was deafening. A more enthusiastic audience it has never been my good fortune to view. During their stay they paraded in new white coats and high hats, and created quite a furore. New York Opera co. in Queen's Lace Handkerchief, 10th, gave an excellent performance. Mendelssohn Quintette 21st.

OHIO.

COLUMBUS.

Grand Opera House (Joseph Miller, manager): "Brother" Hanley's co. in McSorley's Inflation did not do as well as it deserved, 8th, 9th. The co., with the exception of James Kearney as McSorley, did very well. John T. Raymond, in In Paradise, 11th, 12th, gave an immense amount of pleasure to fair houses. Peck's Bad Boy, 21st, 22d, 23d.

Museum (Richards and Rohnie, managers): This house has done an immense business during the past week. The place is fitted up in first-class style all through, and the auditorium is a perfect gem. The present attractions remain another week. Next week, Commodore Nutt and the Fairy Queen.

Comstock's Opera House (F. A. Comstock, manager): Esmeralda drew very light houses, 7th, 8th. Stetson's Monte Cristo co., second visit this season, had big houses, 9th, 10th. The co. is about the best on the road. De Belleville and O'Neill divide the honors. J. H. Wallick, as Jesse James, drew crowded galleries, 11th, 12th, and seemed to give them entire satisfaction. Anna Eva Fay, the medium, had a good house, 13th. Frank Mayo [illegible] Davy Crockett, 18th; Tourists, 19th.

[illegible] Garden Theatre (S. H. Douglass, manager): [illegible] have caught on. Houses have been large all [illegible].

[illegible] The Sutherland Sisters leave Wednesday to [illegible].—James O'Neill tries to ring in an imitation of Nat Goodwin's tragedy in the last act of Monte Cristo.—The Opera House stage-men gave a masque ball at Harmonia Hall, 14th.—Daylight and Gaslight, billed for Comstock's, 14th, 15th, is said to have disbanded at Springfield.

Arena: Sells Brothers' Circus, 26th, 27th.

TOLEDO.

Wheeler's Opera House (George W. Bills, business manager): Janauschek, in Zillah, 11th. This was her first appearance here in two years, and she received a most cordial welcome. Zillah is a strong and interesting piece and admirably suited to the great tragedienne. Her acting called forth unstinted applause, and three times she was called before the curtain to bow thanks to an audience which nearly filled the house.—The support, with one or two exceptions, was up to the standard. Harry Miner's Comedy Four, 11th, 12th, gave a first-class variety show. The Jeromes, Murphy and Mack, Wesley Brothers, and McCarthy and Coleman gave sketches which took immensely, while Shaw's female impersonations completely deceived the greater part of the house. Fannie Beane does a neat song-and-dance. The juggling of the Jap. was wonderful. A side-splitting farce called Murphy's Christening concluded the performance. The houses were very small both nights.

Park Theatre: This place, which has been closed for some time past, reopened last week under the management of Colonel J. H. Wood, of Chicago. The following co. appeared during the week: Hamilton Sisters, Singfield's dog circus, Mlle. Alphonsina, Leopold and Bunnell, Maggie Phillips, LeRoy and McGlone and C. A. Great.

DAYTON.

Music Hall (Larry H. Reist, manager): The Fay Templeton Opera co. presented Giroflé-Girofla, 8th, to a large and highly pleased audience. Quite a number of years had elapsed since its presentation, and the revival was quite a treat. Fay Templeton, although appearing here but twice, has become a great favorite. Her portrayal of the twin sisters was equal to any that I have ever seen, and the different airs, especially the Drinking song, was exceedingly well rendered. The co. is good and gave the best of satisfaction. The chorus was large and strong, and aided greatly in the presentation of the opera. James O'Neill and a powerful co. presented Monte Cristo, 11th, 12th, and matinee, to good business. The co. is undoubtedly the most powerful one now on the road. The production is simply grand, and perfect in every detail. James O'Neill, as Edmund Dantes and Count de Monte Cristo, made an enduring impression, and won a place in the estimation of a Dayton audience that is held by few, and his return, with whatever surroundings, is pretty certain to be welcomed by a large audience. Frederick de Belleville, as Noirtier, was most natural; his different "make-ups" were good. George C. Boniface, as Villefort, resumed his old popularity. Forrest Robinson, as Edmund's son, was very well received, as was the Caderousse of J. W. Shannon. The Mercedes of Eugenie Blair was as pleasing as ever. The rest of the co. was good and gave more than satisfaction.

Items: Sells Brothers' advertising car No. 2 is in the city, and beautiful lithographs of every size and design, dated April 19, are conspicuously hung throughout the city.—The Tourists are here 17th.—The sale of season tickets for the Summer opera season has commenced; the indications are that the desired number (600) will soon be taken.—Henry Brondendistle, stage manager at Music Hall, was highly complimented for his good work done in the setting of Monte Cristo. Brondendistle is acknowledged as one of the best stage managers in the West.—The Mirror is for sale every Saturday at all the leading news-stands.

SPRINGFIELD.

Black's Opera House (George H. Coles, manager): Douglass and Totten's Daylight and Gaslight, to light business, 9th. The dailies raked the show. T. W. Keene was booked for 21st, but I understand the Cincinnati Dramatic Festival will claim his attention for that week.

Grand Opera House (Fuller Trump, manager): John T. Raymond and a first-class co. in In Paradise, 10th. Mr. Raymond scored a success as Major Bob Belter, and the co. gave good support. Large audience.

Items: Sells Brothers' Circus comes 18th.—The season at this place is nearing the close. Few attractions each week for the past several weeks, and becoming fewer.—Three cos. styled Ida Siddons' Female Mastodons were billed for here this season. Co. No. 1 was here several months since, and Co. No. 2 was here on the 4th at the Grand. Co. No. 1 was billed for to-night (12th), but I learn that it stranded, 10th, at Columbus, O.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): Monte Cristo drew large houses 7th and 8th. I intended asking Manager Hoge what the exact amount of receipts was, but forgot it. The scenery was all that could be desired, and, as usual, our people applauded each fine setting as the curtain went up. The character of Edmund Dantes is not one, in my opinion, suited to James O'Neill, and he seemed to me to be ill at ease most of the time. The unusual strength of the male cast only served to emphasize the weakness of the other sex. I am at a loss to understand why five strong actors should be placed on any stage without a single actress worthy of the name. It was unfortunate that the plot was not given in the columns of the press, for I am sure that hundreds of people went away without understanding what all the racket was about. The programme was as barren as usual of any information concerning the personality of the various characters. In fact, all our programmes are utterly abominable, and half the time are full of typographical errors. A certain business firm in the city furnishes the detestable things for the privilege of using them as advertisements, and, notwithstanding my "cries and tears," Manager Hoge insists it is not worth while to try and make them more valuable, or at least more attractive. Another attack of colic awaits me for next week; we have one of the idiotic shows, whose initials are H. D. I always think of two words (a short and a long one) not considered exactly polite, yet still used a good deal by preacher's, and which begin with the aforesaid letters.

Items: Will Merrick, our bandmaster for Sells Brothers' Show, left us day before yesterday with his twenty men to join the caravan at Columbus. The last thing they did was to turn out to welcome our City Guards home from the "seat of war," Cincinnati, and their playing was magnificent.—The stage hands at the Opera House always expect to do the bulk of the work in sending off scenery, but when Mr. John Stetson sends pig-headed property-men around, who want to do nothing themselves, it might be well to inform him that he had better change his help. There is not a more obliging lot of fellows in the country than the dozen hard-working men who run the stage for Schultz and Co., and it gets me "on my ear" to see any attempt made to impose on them.

URBANA.

Bennett's Opera House (P. R. Bennett, proprietor): The first Urbana has seen of Harrigan's plays was on the 7th, when M. W. Hanley's co. produced McSorley's Inflation in great shape to the largest house we have had for some time. The co. kept the audience in one convulsion of laughter from first to last. Manager Hanley is one of those clever gentlemen whom it is a pleasure to meet.

LIMA.

Faurot's Opera House (O. E. Latham, manager): The Fay Templeton Opera co., 9th, to fair business, in Giroflé-Girofla. With the exception of George Olmi, as Mourzouk, who did his work well, and Amy Harvey as Paquita, the whole co. did not seem to care how the opera was acted and sung. Miss Templeton, in the first act especially, laughed and "gagged" worse than any of them. Consequently, the co. did not make much of an impression.

Item: The ushers of the Opera House are talking of giving a ball next week.

UPPER SANDUSKY.

Opera House (John Lime, manager): Harry Webber, in Nip and Tuck, to a small but well pleased audience, 11th. This was Mr. Webber's second visit this season. He brought a new co. with him this time.

BUCYRUS.

Rouses Hall (Robert E. Deal, manager): Harry Webber appeared in Flint and Steel, 9th, to a good house; but the audience went home disappointed, as his support was rather lame.

Item: I understand that the Little Six Band, of this place, with Professor Smith as leader, has contracted to travel with Harry Webber the coming season.

MIDDLEPORT.

Coe's Opera House (S. P. Coe, manager): Nick Roberts' Humpty Dumpty, 10th. The pantomime was poor, but some of the specialties were very good. William Harbeck, contortionist, deserves special mention.

WOOSTER.

Opera House (C. M. Yocum, manager): Haverly's Silver King co. delighted a large audience, 8th. Carlotta Evelyn appeared as Mrs. Denver for, I think, the first time, and was well received. F. C. Bangs won several recalls.

MANSFIELD.

Miller's Opera House (Joseph Miller, manager): Ida Siddons Minstrels played to fair business, 8th, but did not give satisfaction. McSorley's Inflation, 10th, played to good business. Audience well pleased.

CHILLICOTHE.

Clough's Opera House (E. Kaufman, manager): Harry Watson's Thousand Wrinkles co., 8th, to a top-heavy house. The co. gave satisfaction. Ida Siddons' Burlesque co., 11th, to fair business. Griffin and Marks, in their eccentric specialty act, and the singing of Sam Holdsworth were the features.

Items: Minnie Hauk will sing at Masonic Opera House 23d, and Boston Mendelssohn Quintette Club May 1.—The Ida Siddons co. collapsed here. Some of the members left for Chicago, and the rest went East.

Arena: John Robinson's Circus comes 28th.

GALION.

City Opera House (Abe. Brokaw, agent): The Bandit King held the boards, 10th, for the first time, and proved to be a drawing card. They drew the largest house of the season, and all seemed well pleased. James H. Wallick, as Jesse James, played his part well and received frequent applause. Susie Russell, as the Indian waif Koiomah, carried her part in an excellent manner. Marie McKenzie, as Mrs. James, and Fanny Beresford as Sarah Jane were well up to their respective parts. Fred. Lyons, as Old Bob, kept the house in an uproar with his singing and funny sayings. The rest of the co. played their parts well. Wilbur Opera co. are booked for 17th. Mr. Mann, advance agent, was here to-day billing the town.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Bertha Welby, in a repertoire consisting strictly of the legitimate, closed a fair week's business 12th. Stetson's Princess Ida, 14th; Frank Mayo, 21st.

Library Hall (Fred. A. Parke, manager): The Deuce of Hearts comb. filled in the first three nights of last week to poor business. House remained closed remaining three nights. Young Mrs. Winthrop, 14th; Stranglers of Paris, 21st.

Academy (H. W. Williams, manager): Murray and Murphy's comb. did a large business last week. Murray's Muldoon's Picnic, 14th; Two Johns comb., 21st.

Museum (P. Harris, manager): A very good week's business was closed 12th. An Easter entertainment of monstrous proportions is announced for the coming week.

Items: The Wilbur Opera co. was in town 13th en route West.—Our May Musical Festival will take place May 13, 14 and 15.

READING.

Academy of Music (John D. Mishler, manager): Rentz-Santley Novelty and Burlesque co. drew a good house 8th, and pleased the audience. Leon and Cushman Comedy co., in a new version of minstrelsy, 10th, kept the large audience in rounds of laughter during the entire evening. Dion Boucicault, in The Shaughraun, 11th, appeared before a good house. The performance was well received. Abe Buzzard, 18th and 19th.

Grand Opera House (George M. Miller, manager): Nothing appeared during the week. The Planter's Wife, 18th. M. W. Hanley's McSorley's Inflation co., 24th; Princess Ida, 26th.

YORK.

York Opera House (Adams and Dale, managers): Wilbur Opera co. played Billee Taylor 7th, Pirates of Penzance 8th. This co. is a favorite here, and generally do large business. But it came at a bad season this time. Lights o' London, 21st and 22d; Watson's Comedy co., 28th; Bartley Campbell's White Slave, May 2.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Mlle. Rhea delighted a large audience 9th, in Much Ado About Nothing. Mr. Harris rendered excellent support. Dion Boucicault played The Shaughraun 10th, to good business, giving the audience an evening of rare enjoyment. Rentz-Santley comb., 11th, to good business and good performance.

HONESDALE.

New Opera House (W. J. Silverstone, manager): The following are booked to appear shortly: Edward Bibby vs Matsada Sorakich, the Japanese, in wrestling; home talent, in Princess Ida, under the supervision of J. H. Richmond; Charles Atkinson's comb., in Peck's Bad Boy; Charles H. Duprez, minstrel, promised a date in latter part of May.

HARRISBURG.

Opera House (H. J. Steele, manager): Leon and Cushman's comb., 9th, to a small house. An indifferent entertainment. M. B. Leavitt's Rentz-Santley comb., 10th, to fair business. The programme was short but pleasing. Mlle. Rhea, 12th, played to good business. Unfortunately a large number of this lady's admirers were prevented from attending on account of Holy Week. Peck's Bad Boy, 17th; Emma Abbott, 18th; Planter's Wife, 19th; Lancaster Opera House co., in Patience, 21st.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Leavitt's Rentz-Santley Burlesque co., 11th, to light business.

Item: The house is now lighted by electricity. The border and footlights can be raised and lowered at will, same as gas, and is controlled by an electric switch, the invention of a local mechanic. He will receive a patent.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Leon and Cushman gave an excellent performance to a good house, 8th. Emma Abbott, 19th.

WARREN.

Library Hall: Emma Abbott co., in Wallace's charming opera, Maritana, 12th, to a crowded house. Opera well received. William Castle shared the honors of the evening with the star. Haverly's Silver King, 16th and 17th.

NEWCASTLE.

Opera House (R. M. Allen, manager): E. S. Chanfrau drew a fairly good house, 7th, in his threadbare Kit. The most enjoyable entertainment ever given here in years was the concert by the Mendelssohn Quintette Club of Boston, 11th. Messrs. Franko, Ryan, Kuntz, Klein and Gill and Madame Cora Giese are all well known musical artists, and an excellent programme of musical gems was faultlessly rendered. House $350. Two Johns co. 19th.

POTTSVILLE.

Academy of Music (Nathan Houser, manager): Rentz-Santley Novelty co., 9th, to a poor house. Power of Money, 10th, to a fair audience. Performance good.

ALTOONA.

Opera House (Marriott and Watson, managers): Lights o' London, 9th and 10th. Two very interesting performances, to good houses. The house was not large enough to display all of the scenery.

JOHNSTOWN.

Union Hall: Mattie Vickers pleased a small audience, 10th, and Wilbur Opera co. sang Billee Taylor and first act of Iolanthe to a fair house, 12th. The parts were all well sung and the performance of unusual length. Jane Coombs, in Ingomar, 19th; McSorley's Inflation 21st; M. B. Curtis May 3.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Mr. and Mrs. Chanfrau, to moderate houses 9th and 10th. Second visit this season. Mendelssohn Quintette, 11th, to a very fair house. Would have drawn big if they had repeated the concert the next night. Tony Denier, to big houses, 12th.

Gem Theatre (M. J. Cain, proprietor): New arrivals 14th: Electric Quartette, Campbell, Chaltant, McCabe and Harris, Carrie Wilson, Golden and Drayton, Maggie Evans, Billy Maloney and Mabel Gray.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Wilbur Opera co., 9th, in Mascotte. Prince Consort was billed, but Mascotte was presented, owing to Miss Ray Samuels retiring from the co., there being no one to take the part of The Princess. The change was appreciated. Messrs. MacCollin, Lennox, Conley and Brand, also Misses Kirwin and Hall, received much applause. The house was well filled. The Wilbur is always well received here. Rhea, in School for Scandal, 11th, to a very large and fashionable audience. Mlle Rhea impressed all as Lady Teazle. Emma Abbott co., in Martha, 17th; Jane Coombs, 18th.

PITTSTON.

Music Hall (W. D. Evans, manager): The Power of Money co., 9th, played to a limited house against stormy weather.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (William H. Low, Jr., proprietor): House closed last week. B. McAuley and co. open for three nights, 14th, and matinee, producing A Messenger from Jarvis Section and The Jerseyman. Louis Aldrich and Charles T. Parsloe will present My Partner, 17th, 18th, 19th.

Providence Opera House: Salsbury's Troubadours, in their new comedy Three of a Kind, 14th, 15th, 16th. The Rajah, 17th, 18th, 19th. During the past week W. M. Davene's Specialty co. occupied the house, presenting an average variety bill. Some of the features are worthy of praise. Bessie Cottrell, who has lately joined the co., is a very fine singer, and rendered her selections in such a pleasing manner that she became a favorite at once. She received several recalls each evening. The bicycle riding by the Villion and Mendoza troupe was done with a snap and finish that was very commendable. The trapeze act by Mr. Davene and Mlle. Lotto was the most remarkable feature of the evening.

Theatre Comique (Hopkins and Morrow, managers): The management presents this week Cronin and Sullivan, Irish comedians; The Four Diamonds, Watson, Brevarde, Sawtelle and Gillman; Lacotte Sisters, Carlo Benedetti, Mealey and Hague and Fred. Roberts. The departures 12th were: Bob Slavin, Minnie Lee, Clipper Quartette, the Cantharons and Howard Sisters. The Clipper Quartette made a great hit here; their act is very funny and their singing is far above the average.

Drew's Dime Museum: Arrivals this week are Rooney and Brennan, the Adams Sisters and Walter Stanton. Last week's attractions remain, with the exception of Colonel Steers and wife, Acme Trio, Le Sur and Fitzgerald, and Moore and Sandford. Business is still good.

Items: Manager J. M. Hill and Stage Manager George Wise, of the Margaret Mather co., were in town yesterday. Mr. Wise took "six degrees" in the "Cross Lodge."—Manager W. E. White and C. H. Smith will be proprietors of the new Summer resort at Geneseo Park, Rochester, New York, in June.—J. F. Sackett is about to open in Rochester, N. Y.—Mrs. Knapp, of Brooklyn, wife of Mr. Joseph F. Knapp, President of the Metropolitan Life Insurance Co. of New York, sang at Music Hall yesterday (Sunday), before the Young Men's Christian Association.

NEWPORT.

Bull's Opera House (Henry Bull, Jr., manager): Oliver Doud Byron, in Across the Continent, to good business, 7th. Carrie Swain, supported by an average co., presented her new piece, Morning Glory, to a fair house, 10th. The piece, like her other plays, is written to bring out her versatility.

SOUTH CAROLINA.

CHARLESTON.

Thatcher Primrose West played to a thousand dollar house, 8th, and gave one of the most pleasing entertainments of the season.

COLUMBIA.

Opera House (Eugene Cramer, manager): Blind Tom, 9th, to good house. Patterson's Opera co., 10th, in The Queen's Lace Handkerchief, to a large and appreciative audience. The chorus was the best that has been heard here in years.

Item: Lillie Pearce, a young society lady of this place and a pupil of Mrs. Emma Waller, will make her *debut* in dramatic readings to be given here 16th, after which she enters professional life.

TENNESSEE.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Mestayer's Tourists appeared 7th, 8th, 9th and matinee to full and highly-delighted houses.

CHATTANOOGA.

James' Hall (Stoops Brothers, managers): Grant and Johnson's Colored Minstrels (organized here several months ago) played to small house, 13th. They will probably make a tour of the neighboring cities. Dates booked for Summer months have been cancelled by Messrs. Stoops.

TEXAS.

SHERMAN.

Sherman Opera House (C. W. Bates, manager): Has been closed the past week. C. B. Bishop was to have appeared in Widow Bedott 10th, but cancelled. Charlotte Thompson will play three nights during Race week, 15th, 16th, 17th. The Deuce of Hearts co. have telegraphed for 27th. Anna Dickinson will come the last of the month. Patience is getting along very well. Lillian Brown assumed the title role, and Frank Ryan Bunthorne. The opera will be presented some time during this month.

DALLAS.

Dallas Opera House (Charles Benton, manager): Baron Seeman, 4th and 5th, to good houses. He is beyond doubt the best magician ever seen in Dallas. The house has closed for this season.

WACO.

McClelland Opera House (J. P. Garland, manager): Rose Eytinge, 5th, played Oliver Twist to a small but well-pleased audience.

Item: Sanford Johnson has leased the Opera House for next season. Lease dates from May 1. Manager Garland says there is no bonanza in the business, and cheerfully steps down and out.

UTAH.

SALT LAKE CITY.

The Patti concert in the Tabernacle came off, as previously announced, April 1. There was a large and elegant assemblage of over six thousand people. The receipts were a trifle over $10,000. Patti was in excellent voice and spirits, and held the vast audience spellbound whenever she sang. Nor was she selfish of her singing, as she made her appearance seven times during the evening, although only down on the programme for four numbers. The other members of the co. received their share of applause; but Patti was the particular idol. The building was lighted for the first time, and presented a grand sight. The prices of admission were placed at $1, $1.50 and $2, that all might be able to attend and hear the great artist. A Children's concert was given in the Tabernacle on the evening of the 7th by a trained co. of 400 children, under the direction of Evan Stephens, a rising young musician. There was an audience of nearly five thousand. The greater part of the proceeds are to go to the fund for rebuilding the B. Y. Academy, recently destroyed by fire.

Salt Lake Theatre (Caine and Clawson, managers): The Home Dramatic com'y, presented Octoroon 2d, Victorine 3d (and matinee), to rather light audiences. Leavitt's All-Star Specialty co. opened 4th to a trifle over $1,000. On the 5th they had a house literally packed, over $1,200; matinee, 5th, $250; 7th, $900. The 8th and 9th will probably be about the same. This co. is stronger than ever before, and pleases everybody.

Walker Opera House (D. Banks McKenzie, manager): A local co., with Miss A. A. Adams and W. H. Southard at its head, presented Planter's Wife 2d, Amber Witch 3d, afternoon and evening, to light audiences. Mr. and Mrs. George S. Knight opened in Otto, 7th, to a fair but well-pleased audience. They remained 8th and 9th.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): John T. Raymond appeared 8th and 9th, presenting In Paradise to full houses, and pleasing the audiences very much. Barry and Fay, 26th.

Academy of Music (Charley Shay, manager): Johnny Purvis and his Donkeys, assisted by Kelly, Conners, Sweeney and Ryland, appeared this week, doing very good business.

WYOMING.

CHEYENNE.

Cheyenne Opera House (D. C. Rhodes, manager): Smith's Uncle Tom's Cabin co., 5th, gave two performances to large business; very poor co. Georgia Minstrels, 9th, to a $700 house; miserable performance. They advertised twenty people and presented twelve.

CANADA.

CHATHAM.

Grand Opera House (Peter Rutherford, manager): Lizzie Evans in Fogg's Ferry, 7th, to good business; [illegible] delighted the large audience. Miss Evans created a good impression, and should she again visit us, she will be greeted by a good house. The comedy was excellently rendered by an efficient and well-balanced co. Miss Evans has been aptly called "The Little Electric Battery," as she fairly electrified the audience in her inimitable conception and rendering of the character of Chip, which in her hands is full of grace and spirit.

BRANTFORD.

Stratford's Opera House (Joseph Stratford, manager): Lizzie Evans in Fogg's Ferry, 9th, to a very fair house. Miss Evans was brought before the curtain several times. The support was good. It is the intention of the co. to return soon, when they will certainly receive a very flattering reception.

ST. CATHARINES.

St. Catharines Theatre (H. G. Hunt, manager): Lizzie Evans in Fogg's Ferry, 10th, to only moderate business. The star made a hit, and will doubtless have a large house when she returns, 26th.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Lizzie Evans appeared in Fogg's Ferry and Dew Drop, 11th and 12th (four performances), to fair business. The plays, being of the sensational order, were very well received, and the young star was liberally applauded. The plan for the local performances of Iolanthe, by the Garrick Club, opened this morning with a tremendous demand for seats. It is certain all the performances will be well attended.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

Ada Gray: Rock Island, Ill., 17; Ottawa, 18; Joliet, 19; Chicago, 21, week; Baltimore, 24 to May 3; Philadelphia, 5, week; Harrisburg, Pa., 12; Reading, 13; Allentown, 14; Wilkesbarre, 15; Pittston, 16; Scranton, 17; N. Y. City, 19, week.

Aldrich and Parsloe: Providence, 17, 18, 19; Pawtucket, 21; Willimantic, Ct., 22; Norwich, 23; Worcester, Mass., 24, 25; Bethlehem, Pa., 26.

Annie Pixley (Robert Fulford, manager): Youngstown, O., 17; Uniontown, 18; McKeesport, 19; Philadelphia, 21, week; N. Y. City, 28, week.

Augustin Daly's Company No. 2: Philadelphia, 21, three weeks.

Agnes Wallace-Villa (Sam B. Villa, manager): Cleveland, 17, 18, 19; Detroit, 21, week.

Alpine Roses Co.: Philadelphia, 14, week; Troy, 21, 22, 23.

Bunch of Keys (Frank Sanger, manager): Chicago, 14, week; Minneapolis, 21, 22, 23; St. Paul, 24, 25, 26; Chicago, 28, week; Kansas City, May 6, 7, 8; Omaha, 9, 10; Denver, 12, week; Leadville, 19, 20, 21; Pueblo, Col., 22, 23; Colorado Springs, 26, 27, 28; San Francisco, June 2, four weeks.

Bunch of Keys (Dudley McAdow, manager): La Porte, 17; South Bend, 18; Grand Haven, Mich., 21; Grand Rapids, 23; Flint, 24; Ypsilanti, 25; Toledo, O., 26; Sandusky, 28; Tiffin, 29; Fostoria, 30; Zanesville, May 1; Lima, 2; Muncie, 3; Xenia, 5; Urbana, 6; Akron, 7; Erie, Pa., 8; Corry, 9; Jamestown, N. Y., 10.

Boston Theatre Co. (Jalma): Milwaukee, April 14, week; Detroit, 21, week.

Boston Bijou Co.: Philadelphia, May 12, three weeks; Chicago, June 2, four weeks; Milwaukee, 30, week; St. Paul, July 7, 8, 9; Minneapolis, 10, 11, 12; Chicago, 14, week.

Barney McAuley: Willimantic, Ct., 17; New Haven, 18, 19; New Britain, 21; Meriden, 22; Bridgeport, 23; Norwalk, 24; Pittsfield, Mass., 25; Westfield, 26; Lewiston, Me., 28; Bangor, 29, 30; Portland, May 1, 2, 3—close.

Barry and Fay: Flint, Mich., 17; Port Huron, 18; Lansing, 19; Ann Arbor, 21; Sandusky, O., 22; Akron, 23; Youngstown, 24; Steubenville, 25; Wheeling, W. Va., 26; Pittsburg, 28, week; rest; Lynn, Mass., May 12.

Between Two Fires Co. (John P. Smith, manager): Buffalo, 21, 22, 23; Cincinnati, 28, week.

Baker and Farron (L. E. Wood, manager): Chicago, 14, week; Logansport, Ind., 21; Findlay, O., 25.

Bella Moore: Whitehall, Mich., 18; Muskegon, 19; Big Rapids, 21; Manistee, 22, 23; Reed City, 24; Cadillac, 25; Stanton, 26.

Boston Comedy Co. (H. Price Webber, manager): Halifax, April 14, two weeks.

Bartley Campbell's Siberia: Albany, 14, week.

Bartley Campbell's White Slave: Detroit, 14, week; N. Y. City, 21, week; York, Pa., May 2.

Ben the Waif Co.: Philadelphia, 21, week.

Clara Morris: Cleveland, 14, week; Cincinnati, 21, week; Indianapolis, 28, 29; Dayton, 30; Springfield, May 1; Columbus, 2, 3.

Cassie Swain: Newburyport, Mass., 17; Amesbury, 18; Fall River, 19.

Charlotte Thompson: Sherman, Tex., 15, 16, 17; Dallas, 18; Fort Worth, 19; Houston, 21, week; Galveston, 28, week.

Chanfraus: Syracuse, 17, 18, 19; Fitchburg, Mass., 26; Chicopee, 28; Springfield, 29.

C. A. Gardner (John W. Dunn, manager): Oswego, N. Y., 17; Watkins, 21; Penn Yan, 22; Canandaigua, 23; Rochester, 24, 25, 26; Buffalo, 28, 29; Elyria, O., 30.

Charles Collins: Amsterdam, N. Y., 16 to 19; Bennington, Vt., 23 to 26.

C. L. Davis: Delaware, O., 17; Ashland, 18; Mansfield, 19; Cleveland, 21, 22, 23; Ashtabula, 24; Corry, Pa., 25; Jamestown, N. Y., 26; Dunkirk, 28; Lockport, 29; Batavia, 30; Canandaigua, May 1; Geneva, 2; Penn Yan, 3.

Clifford Dramatic Co.: Wellington, Kas., 17, 18, 19.

Devil's Auction (Frank Gardner, manager): Lowell, Mass., 17; Fitchburg, 18; Burlington, 19; Montreal, 21, week.

Denman Thompson: Resting; Newark, N. J., 24, 25, 26; Poughkeepsie, 28; Hudson, 29; Cohoes, 30; Gloversville, May 1; Little Falls, 2; Ilion, 3; Oneida, 5; Lyons, 6; Brockport, 7; Medina, 8; Lockport, 9; St. Catharines, Ont., 10; Hamilton, 12; Brantford, 13; London, 14; Toronto, 15, 16, 17.

Dion Boucicault: Newark, N. J., 17, 18, 19—close.

Deuce of Hearts Co. (Clark S. Sammis, manager): New Orleans, 14, week; Sherman, Tex., 27.

Daylight and Gaslight Co.: Van Wert, O., 17; Warsaw, Ind., 18; Valparaiso, 19.

Esmeralda Co.: St. Paul, 17, 18, 19; Milwaukee, 21, 22, 23; Racine, Wis., 24; Kalamazoo, Mich., 25; Muskegon, 26; Grand Rapids, 28; Battle Creek, 29; Jackson, 30.

Fanny Davenport: Baltimore, 14, week; Boston, 21, three weeks.

Frank Mayo (Sheridan Corbyn, manager): Richmond, Ind., 17; Columbus, O., 18; Pittsburg, 21, week; Chicago, 28, week.

Fred Warde: Brooklyn, N. Y., 17.

Foiled at Last Co.: Mobile, Ala., 15, 16, 17; Montgomery, 18, 19; Birmingham, 21; Chattanooga, 22; Rome, Ga., 23; Atlanta, 24, 25, 26; Charleston, S. C., 28, 29; Danville, Va., May 1, 2, 3; Richmond, 4, 5, 6.

Fun on the Bristol: Norwich, Ct., 17; Hartford, 18; Springfield, Mass., 21; Fitchburg, 24.

Florences: Montreal, 14, week; Ottawa, 21; Ogdensburg, N. Y., 22; Watertown, 23; Oswego, 24; Rochester, 25, 26.

George Holland: St. Louis, 14, week; Chicago, May 5.

Gus Williams (J. H. Robb, manager): Des Moines, Ia., 17; Omaha, Neb., 18, 19; Denver, 21, week; Lawrence, Kas., May 8.

George K. Fortescue (Well-Fed-Dora): Brooklyn, 21, week; Philadelphia, 28, week; Boston, May 5, week; N. Y. City, 12.

Grace Cartland: New Orleans, 14, two weeks.

Helen Bancroft: Saratoga, N. Y., 17, 18; Gloversville, 19; Little Falls, 21; Oneida, 22; Cortland, 23; Ithaca, 24; Syracuse, 25, 26; Fulton, 28; Baldwinsville, 29; Oswego, 30; Seneca Falls, May 1.

Henry Irving: N. Y. City, 7, three weeks.

Harry Miner's Silver King Co. A (W. H. Brown, mgr.): N. Y. City, 14, week; Newark, 21, week; Brooklyn, 28, week; N. Y. City, May 5.

Harry Miner's Silver King Co. B: Utica, N. Y., 17, 18, 19; Olean, 24; Hornellsville, 25, 26.

Harry Miner's Silver King Co. C: Corry, Pa., 17; Bradford, 18, 19; Buffalo, 21, 22, 23.

Haverly's Strategists: San Francisco, April 7, two weeks.

Hanlons (John G. Magle, manager): Brooklyn, 14, week; Williamsburg, 21, week; Albany, 28, 29, 30; Troy, May 1, 2, 3; Utica, 5; Oswego, 6; Syracuse, 7, 8; Rochester, 9, 10; Toronto, 12, week.

Hoop of Gold Co.: San Francisco, 14, week.

Harry Webber: London, O., 17; Cincinnati, 21, week; Hamilton, 28; Connersville, Ind., 29; Shelbyville, 30; Martinsville, May 1; Vandalia, Ill., 2; St. Louis, 5, week.

Hazel Kirke Co.: Denver, 14, week; Pueblo, 21.

Hearts of Oak (James A. Herne, manager): Bethlehem, Pa., 17; Jersey City, 18, 19; rest two weeks.

Henderson's Co. (Manoe Granger): Kingston, N. Y., 17; Troy, 18, 19; N. Y. City, 21, week.

Hanley's McSorley's Inflation Co.: Ravenna, O., 17; Newcastle, Pa., 18; Youngstown, O., 19; Johnstown, Pa., 21; Harrisburg, 22; Lebanon, 23; Reading, 24; Norristown, 25; Wilmington, Del., 26; Philadelphia, 28, week.

Harrison-Gourlay Co.: N. Y. City, 14, five weeks; Boston, May 19, two weeks.

Harrison's Banker's Daughter Co.: Millville, N. J., 17; Bridgeton, 18; Yonkers, N. Y., 19; Flushing, L. I., 21; Port Jervis, 22; Paterson, N. J., 23; Rondout, 24; Hudson, 25; Pittsfield, Mass., 26; N. Adams, 28, 29; Westfield, 30; Holyoke, May 1.

Hayman's Fizz Co.: Cleveland, 17, 18, 19.

In the Ranks Co.: N. Y. City, 7, two weeks.

Joseph Jefferson: Boston, 14, two weeks; Pittsfield, Mass., 28; Worcester, 29; Hartford, 30.

Janauschek: Williamsburg, 14, week; Amsterdam, 21; Utica, 22; Gloversville, 23; Troy, 24, 25, 26; N. Y. City, 28, two weeks; Brooklyn, May 12, week.

John T. Raymond (Ariel N. Barney, business mgr.): Louisville, 14, week; Evansville, 21; Terre Haute, 22; Lafayette, 23; Decatur, Ill., 24; Quincy, 25; Hannibal, 26; Kansas City, 28, week; Denver, May 5, week; Topeka, Kan., 12, 13.

James O'Neill (Monte Cristo): Lafayette, Ind., 17; Springfield, Ill., 18, 19; Kansas City, 21, week; Topeka, Kas., 28; St. Joe, Mo., 29, 30; Omaha, Neb., May 1, 2, 3; Des Moines, Ia., 5, 6, 7.

J. K. Emmet: Boston, 14, week; Dayton, O., 29.

Joseph Proctor: Bangor, Me., 18, 19.

Joseph Murphy (W. G. Davis, manager): Philadelphia, 14, week; Trenton, N. J., 21; Paterson, 22; Wilkesbarre, Pa., 23; Pittston, 24; Scranton, 25, 26; N. Y. City, 28, week; Providence, May 5, 6, 7; Newport, 8; Fall River, Mass., 9; Taunton, 10; Lawrence, 12; Worcester, 13; Holyoke, 14; New Britain, Ct., 15; New Haven, 16, 17.

Jennie Yeamans (Rag Baby): Baltimore, 7, week; N. Y. City, 14, three weeks; Boston, May 5, two weeks.

Julia A. Hunt: Louisville, 14, week; Columbus, Ind., 23, 24.

J. Z. Little (E. P. Simpson, agent): Reed City, Mich., 17; Stanton, 18; St. Louis, 19; Saginaw City, 21; Reed City, 22; Flint, 24; Port Huron, 25; Pontiac, 26; Ypsilanti, 28, 29; Detroit, 30, May 1.

Jane Coombs: Williamsport, Pa., April 18; Johnstown, 19; Connellsville, 21.

Jesse James Co. (Barrett's): Bellefontaine, O., 17; Kenton, 18; Lima, 19; Upper Sandusky, 21; Akron, 22; Youngstown, 23; Salamanca, N. Y., 24; Elmira, 25; Paterson, N. J., 26.

Kiralfys' Excelsior: San Francisco, 14, three weeks; Louisville, May 12, three weeks; Chicago, June 2, six weeks.

Knights (Mr. and Mrs. George S.): San Francisco (Baldwin), 14, three weeks.

Kate Claxton: Sioux City, Ia., 17; Des Moines, 18, 19; Burlington, 22, 23.

Kittie Rhoades (W. R. Ward, manager): Staunton, Va., 17, 18, 19; Charlottesville, 21, week.

Katie Putnam: Albuquerque, N. M., 18, 19, 21; Prescott, Ariz., 23 to 26; Las Vegas, N. M., 29, 30; Trinidad, Col., May 1, 2.

Lawrence Barrett: Lyceum Theatre, London, April 14.

Leon-Cushman Co.: Buffalo, 17, 18, 19; Frankfort, Ind., 25.

Lizzie May Ulmer: Portland, Me., 16, 17; Bath, 18; Lewiston, 19; Saco, 21; Newburyport, Mass., 22; Lawrence, 23.

Lizzie Evans: Belleville, Ont., 17; Brockville, 18; Ottawa, 19; Kingston, 21; Guelph, 22; Brantford, 23; London, 24; St. Thomas, 25; St. Catharines, 26; rest; Washington, May 5, week; Baltimore, 12, week.

Lights o' London (Central; F. A. Dubois, manager): Paterson, N. J., 14, week; Jersey City, 21, week; N. Y. City, 28, week.

Lights o' London (Eastern; R. H. Butler, manager): Baltimore, 14, week; York, Pa., 21, 22; Lancaster, 24; Norristown, 25, 26; Salem, 28; Bridgeton, 29; Rahway, 30.

Lights o' London (Western; Walter Collier, Jr., manager): N. Y. City, 7, two weeks.

Lights o' London (Southern; Charles Atwood, manager): St. Louis, 14, week; Chicago, 21, three weeks.

Lottery of Life Co.: Richmond, Va., 14, 15, 16; Brooklyn, 21, week; Philadelphia, May 5, week.

Modjeska: Philadelphia, 14, week; Cincinnati, 21, week.

Mr. and Mrs. McKee Rankin: N. Y. City, 14.

M. B. Curtis: Philadelphia, 14, week; N. Y. City, 21, week; Johnstown, Pa., May 3.

Mestayer-Barton Co. (Wanted—A Partner): Minneapolis, 17, 18, 19; Chicago, 21, week.

Maggie Mitchell: Keene, N. H., 17; Manchester, 18; Concord, 19; Portsmouth, 21; Portland, Me., 22; Lewiston, 23, 24; Bangor, 26; Portland, 28, 29; Biddeford, 30; Newburyport, Mass., May 1; Lawrence, 2; Lynn, 3; Salem, 5; Lowell, 6; Waltham, 7; Taunton, 8; New Bedford, 9; Pawtucket, R. I., 10.

Sweets, 21, three weeks.
MAHAFFY MATINEE (J. M. Hill, manager): Woonsocket, R. I., 17; Milford, Mass., 18; Waltham, 19; Worcester, 20; Springfield, 21; Holyoke, 22; Northampton, 23; Greenfield, 24; Keene, N. H., 25; Claremont, 26; Concord, 30.
MAHER: Lenox (Charles Menkins, manager): Chicago, 14, one week; N. Y. City (Niblo's), 21, 22.
MAHOTAN PIPE CO.: Pueblo, Col., 18; Colorado Springs, 19; Topeka, Kan., 21, 22; Lawrence, 23; Kansas City, 24, 25, 26; St. Joe, 28.
MAYO'S TOURISTS (A. S. Pennoyer, manager): Boston, 14, 17; Springfield, 18; Columbus, 19; Mansfield, 20; Sandusky, 22; Elyria, 23; Akron, 24; Canton, 25; Youngstown, 26.
MAYNE VERNON: New Philadelphia, O., 17; Newark, 18; Mt. Vernon, 19; Louisville, 21, week; Sidney, O., 28; Marion, 29; Bucyrus, 30; Tiffin, May 1; Findlay, 2.
MOONEY'S CLASS CO. No. 1 (J. S. Alexander, manager): Ypsilanti, Mich., 17; Detroit, 18, 19; Toledo, O., 21, 22, 23; Springfield, 24, 25, 26.
MOONEY'S CLASS NO. 2: Utica, N. Y., 21.
MOS. BOSSON (Fred Burgess, manager): New York City, 14, week; Williamsburg, 21, week—close.
MULLET BOYS: Miles City, Mont., 21, week.
N. S. WOOD: Buffalo, 14, week.
OLIVER DOUD BYRON: Suncook, N. H., 17; Lawrence, Mass., 17; Lynn, 19; Gloucester, 20; Salem, 21; Marblehead, 22; Lowell, 24; Haverhill, 25; Amesbury, 26; Newburyport, 28; Farmington, N. H., 29; Great Falls, 30.
ONLY A FARMER'S DAUGHTER (J. Frank, manager): Rouseport, N. Y., 17; Seneca Falls, 18; Auburn, 19; Syracuse, 20; Rochester, 21, 22; Buffalo, 24, 25, 26; N. Y. City (People's), 28, week; Philadelphia, May 5, week.
PLANTER'S WIFE CO. (Emily Rigl): Reading, Pa., 18; Harrisburg, 19.
PEEK'S BAD BOY CO. No. 1: Cincinnati, 14, week; Columbus, 21, 22, 23; Cleveland, 24, 25, 26.
PEEK'S BAD BOY CO. No. 2: Allentown, Pa., 18; Baltimore, 21, week.
PEEK'S BAD BOY CO. No. 3: Ft. Scott, Kan., 17; Neosho, Mo., 18; Sedalia, 19; Booneville, 20; Moberly, 22; Columbia, 23; Mexico, 24; Louisiana, 25; Hannibal, 26; Quincy, Ill., 28; Burlington, Ia., 29; Cedar Rapids, 30; Davenport, May 1; Mendota, Ill., 2; Streator, 3; Kankakee, 5; La Porte, Ind., 6; South Bend, 7; Kalamazoo, Mich., 8; Coldwater, 9; Hillsdale, 10.
PATRONS OF PARIS CO.: N. Y. City, 7, two weeks; Philadelphia, 21, week.
POWER OF MONEY CO.: Brooklyn, 14, week.
PRIMROSE-DALY VACATION CO.: Philadelphia, 14, week.
QUEEN'S EVIDENCE CO. (Ed. L. Bloom, manager): Cincinnati, 14, week; Baltimore, 21, week; Washington, 28, week; Brooklyn, May 19, week; Philadelphia, 26, week; Montreal, June 2, week.
RANSON AND CRANE: St. Louis, April 14, week.
RAJAH CO.: Providence, 17, 18, 19; New Bedford, Mass., 21; Brockton, 22; Salem, 23; Hartford, Ct., 24; New Haven, 25, 26; Washington, 28, week; Buffalo, May 5, 6, 7; Detroit, 8, 9, 10; Cleveland, 12, week.
RHEA (Arthur B. Chase, manager): Washington, 14, week; Brooklyn, 21, week; San Francisco, May 5, three weeks.
RICE'S SURPRISE PARTY: Salt Lake, 17, 18; San Francisco, 21.
ROLAND REED (Gustave A. Mortimer, manager): Indianapolis, 17, 18, 19; Louisville, 21, week.
ROSE EYTINGE: Cairo, Ill., 17; Decatur, 18; Bloomington, 19; Chicago, 21, week.
RUMAN'S 7-20-8 CO.: Chicago, 7, two weeks; Racine, Wis., 21; Elgin, Ill., 22; Rockford, 23; Beloit, Wis., 24; Milwaukee, 25, 26, 27; Muskegon, 28; Grand Rapids, Mich., 29, 30; Kalamazoo, May 2; Adrian, 3; Pittsburg, 4, week.
ROBERT MCWADE: Auburn, N. Y., 17; Syracuse, 18, 19.
ROMANY RYE NO. 1: Meriden, Ct., 17; Worcester, Mass., 18, 19; Newburyport, 22, 23; New Bedford, 25; Brockton, 26.
ROMANY RYE NO. 2: Brooklyn, 14, week; Providence, 21, week; Worcester, Mass., 28, 29, 30; Springfield, May, 1, 2, 3, Hartford, Ct., 5, 6; New Haven, 7 to 10.
ROSE LISLE: Valley Falls, Mo., 17; St. Joe, 18, 19; Humboldt, 21, 22; Pawnee City, 23; Weyman, 24; Blue Springs, 25; Beatrice, 26.
SOL SMITH RUSSELL: Chicago, 14, week; Grand Haven, Mich., 23; Manistee, 28.
STRANGLERS OF PARIS: Cincinnati, 14, week; Pittsburg, 21, week; Columbus, O., 28, 29, 30; Indianapolis, May 1, 2, 3.
SALISBURY'S TROUBADOURS: Schenectady, N. Y., 17; Lockport, 18; St. Catherines, Ont., 19; London, 21; Port Huron, Mich., 22; Bay City, 23; E. Saginaw, 24; St. Louis, 25; Saginaw City, 26; Detroit, 28, 29, 30; Grand Haven, May 1; Muskegon, 2; Grand Haven, 3—close.
SEYMOUR-STRATTON CO.: Ansonia, Ct., 18; Naugatuck, 19; Derby, 21; New London, 22; Mystic, 23; Westerly, R. I., 24; Norwich, Ct., 25; Wauregan, 26.
STETSON'S CO. NO. 1: Chicago, 7, two weeks.
SIMONS COMEDY CO.: Carthage, Mo., 17, 18, 19; Springfield, 21, 22, 23.
THORNE'S BLACK FLAG CO.: Washington, 14, week; Philadelphia, 21, week; Bridgeport, Ct., 28, 29; Waterbury, 30; New Britain, May 1; Middletown, 2; Willimantic, 3.
T. W. KEENE: (W. R. Hayden, manager): Springfield, O., 21; Lawrence, Kas., May 5.
TAVERNIER COMEDY CO.: Chatham, N. B., 18, 19; Newcastle, 21, 22; Moncton, 23, 24; Sackville, 25; Amherst, N. S., 26; Halifax, 28 to May 3.
UNION SQUARE STORM-BEATEN CO.: Chicago, 14, three weeks.
UNION SQUARE CO. (Separation): Baltimore, 14, week; Boston, 21, four weeks.
WILLIAM STAFFORD CO. (Willis Ross, manager): Syracuse, 17, 18, 19 Oneida, 21; Norwich, 22; Ithaca, 23; Auburn, 24, Rome, 25; Brooklyn, 28, week—close.
WALLACK'S LADY CLARE CO.: N. Y. City (Niblo's), 14, week; Baltimore, 21, week; Philadelphia, 28, week. Brooklyn, May, 5, week; Boston, 12, two weeks.
W. J. SCANLAN (W. H. Power, manager): St. Louis, 14, week; Kansas City, 21, 22, 23; Hannibal, 24; Keokuk, Ia., 25; Quincy, Ill., 26; Chicago, 28, week; Milwaukee, May 4, 5, 6.
YOUNG MRS. WINTHROP CO.: Pittsburg, 14, week; Cleveland, 21, week; St. Louis, 28, week; St. Paul, May 5, 6, 7; Minneapolis, 8, 9, 10.

OPERA AND CONCERT COMPANIES.

ABBEY'S ITALIAN OPERA CO.: Philadelphia, 14, week.
ABBOTT OPERA CO.: Williamsport, Pa., 17; Harrisburg, 18; Lancaster, 19; Washington, 21, week.
ALICE OATES' OPERA CO.: Fremont, O., 21; Toledo, 22; Detroit, 23; Port Huron, Mich., 24; E. Saginaw, 25; Grand Rapids, 26.
BIJOU OPERA CO. (Orpheus and Eurydice): N. Y. City 14, week; Philadelphia, 21, week; Chicago, 28, week.
BARNETT-MOULTON COMIC OPERA CO.: Erie, Pa., 14, week; Dunkirk, N. Y., 21, 22, 23; Batavia, 24, 25, 26; Gloversville, May 3, 4, 5.
BOSTON IDEAL OPERA CO.: Milwaukee, 17, 18, 19; Chicago, 21, two weeks; Cleveland, May 5, week; Buffalo, 22, 23, 24; Rochester, 25; Utica, 26, 27; Boston, 29, week; Washington, 26, week.
CAMILLA URSO: Streator, Ill., 17; Kankakee, 18; South Bend, 19; Goshen, 21; Three Rivers, 22; Battle Creek, Mich., 23; Oberlin, O., 25.
FAY TEMPLETON: Rochester, 17, 18, 19; Baltimore, 21, week; Williamsburg, 28, week; Brooklyn, May 5, week; Philadelphia, 12, week; Washington, 19, week.
HUNGARIAN GYPSY BAND: New Orleans, 14, week; San Francisco, 28—indefinite season.
GERMAN LILLIPUTIANS: Pittsburg, 14, week.
HAVERLY'S OPERA CO.: N. Y. City, 14, two weeks.
McCAUL'S BOHEMIAN STUDENT CO.: Kansas City, 14, week; Cincinnati, 21, week; Washington, 28, week; Baltimore, May 5, week; Brooklyn, 12, week.
MINNIE HAUK: Chillicothe, O., 17; Frankfort, Ky., 25.
McCAUL'S FALKA CO.: N. Y. City (Casino), 14—indefinite season.
McCAUL'S MERRY WAR CO.: Philadelphia, 14, four weeks; Chicago, May 12, three weeks.
MANHATTAN QUINTETTE CLUB: Raleigh, N. C., 17; Norfolk, Va., 18; Petersburg, 19; Wilmington, N. C., 21; Richmond, 22; Salem, 23.
McILHENY FAMILY: Corunna, Mich., 17; Fentonville, 18; Holly, 19.
N. Y. ORPHEUS CONCERT CO. (Harry M. Williams, manager): San Francisco (Music Hall), 14, four weeks.
PAULINE ROSE OPERA CO.: Pittsburg, 14, week; Jamestown, N. Y., 21; Wilkesbarre, Pa., 22.
QUEEN'S LACE HANDKERCHIEF CO.: Baltimore, 14, week; Washington, 21, week.
QUEEN'S LACE HANDKERCHIEF CO. NO. 2: Williamsburg, 14, week.
ST. GEORGE OPERA CO.: Louisville, 14, week.
WILSON OPERA CO.: Mansfield, O., 18; Massillon, 19; Canton, 20; Akron, 22; Flint, Mich., 26.

MINSTREL COMPANIES.

ARLINE'S: Jersey City, 14, week; Rahway, N. J., 21; Morristown, 22; Dover, 23; Orange, 24; Newark, 25; Elizabeth, 26.
BARLOW-WILSON: Boston, 14, week; Salem, Mass., 21; Brockton, 22; Worcester, 23; Lynn, 26.
BARNUM'S MAMMOTH (Eastern): Biddeford, Me., 17; Salem, Mass., 21; Chelsea, 22; Bangor, Me., 23.
BARNUM'S MAMMOTH (Western): La Porte, Mich., 17; Cairo, 18; Vincennes, 19; Flint, 21; E. Saginaw, 26.
CALLENDER'S COLORED MINSTRELS: Moncton, N. B., 17; St. John, 18, 19; Portland, Me., 21, 22; Montreal, 28, 29, 30.
DUMONT AND BENNETT'S: Dubois, Pa., 18; Lock Haven, 19; Tyrone, 21; Bellefonte, 22; Williamsport, 23; Canandaigua, N. Y., May 3.
HAVERLY'S MASTODONS: St. Louis, 14, week; Cincinnati, 21, week; Louisville, 28, 29.
HI HENRY'S: Winnipeg, 21, week.
NEW ORLEANS: Frankfort, Ky., 24.
SHAW AND GAYLOR'S: Lynchburg, Va., 17; Danville, 18; Reidsville, N. C., 19; Greensboro, 21; Winston, 22; Salisbury, 23, 24; Statesville, 25; Charlotte, 26; Chesterville, S. C., 28; Columbia, 29; Augusta, 30; Macon, Ga., May 1; Barnesville, Thomas, 2; Griffin, 3; Johnston, 4; Atlanta, 12.
THATCHER, PRIMROSE AND WEST'S: Mobile, Ala., 17, 18; New Orleans, 21, week.

VARIETY COMPANIES.

CASTLE'S CELEBRITIES: Chicago, 14, week; Cleveland, 28, week; Louisville, May 5, week; Wheeling, 12, week; Baltimore, 19, week.
CLARK'S ALL-STAR CO.: Providence, 14, week.
DEHEM'S STAR CO.: Cairo, Ill., 14, week.
DEVONE'S ALLIED ATTRACTIONS: Hartford, Ct., 14, week; New Haven, 21, week; Brooklyn, 28, week; N. Y. City, May 5, two weeks.
DAN. SULLIVAN COMEDY COMPANY: Newark, 21, week.
EVANS, BRYANT AND HOEY'S MINSTRELS: Bloomington, Ill., 17; Paris, 18; Decatur, 19; Quincy, 20; Keokuk, Ia., 21; Iowa City, 22; Cedar Rapids, 23; Des Moines, 24; Council Bluffs, 26.
GERARD GURR'S NOVELTY CO.: Newark, N. J., 14, week.
HARRY MEYER'S CO.: Buffalo, 14, week; N. Y. City, 21, two weeks; Philadelphia, May 5, week.
HARRY WATSON'S WRINKLES CO.: Akron, O., 17; Steubenville, 18; Wheeling, W. Va., 19; Baltimore, 21, week; York, Pa., 28.
IDA SIMONS: Brooklyn No. 1: Minneapolis, 21, week; St. Paul, 28, week; Chicago, May 5, week; Brooklyn, 12, week.
KENNELL CO.: N. Y. City, 14, two weeks; Philadelphia, 28, week; Baltimore, May 5, week; Pittsburg, 12, week.
KELLY AND RUSH'S CO.: Indianapolis, 14, week; St. Louis, 21; Milwaukee, 28, week.
M. B. LEAVITT'S RENTZ-SANTLEY CO.: Easton, Pa., 17; Trenton, N. J., 18; Norristown, Pa., 19; Brooklyn, 21, week; N. Y. City, 28, week.
M. B. LEAVITT'S ALL-STAR SPECIALTY CO.: Philadelphia, 21, week.
MANCHESTER-JUNIPER CO.: Philadelphia, 14, week; Baltimore, 21, week.
PAT ROONEY: Aurora, Ill., 19; St. Paul, 21, 22, 23; Minneapolis, 24, 25, 26.
RENTZ-SANTLEY CO.: Sam T. Jack, manager: Minneapolis, 14, week; Stillwater, 21; Eau Claire, Wis., 22; Chippewa Falls, 23.
TONY PASTOR'S CO.: Brooklyn, April 14, week; Philadelphia, 28, week; Boston, May 5, week.
TWO JOHNS CO.: Corry, Pa., 17; Akron, O., 18; Newcastle, Pa., 19; Pittsburg, 21, week; Baltimore, 28, week; N. Y. City, May 5, week; Newark, N. J., 12, week; Philadelphia, 19, week.
WHITNEY AND LANG'S MAGNETS: N. Y. City, 14; Philadelphia, 21, week; Buffalo, 28, week.

MISCELLANEOUS.

CROMWELL'S ART ENTERTAINMENT: Detroit, 14, week.
JACOBS' MUSEUM: Cohoes, N. Y., 14, week.
NICK ROBERTS' HUMPTY DUMPTY: E. Liverpool, O., 17; Canton, 18; Akron, 19; Ravenna, 21; Warren, 22; Newcastle, Pa., 23; Salem, O., 24; New Lisbon, 25; Youngstown, 26.
PROF. PHANAZYN (Magician): Hot Springs, Ark., 21, 22, 23.
PROF. REYNOLDS (Mesmerist): Grand Rapids, Mich. 14, week.
TUCKER'S MUSEUM: Auburn, 14, week.
TONY DENIER'S HUMPTY DUMPTY: Jamestown, N. Y., 17; Guelph, Ont., 18; Hamilton, 19; Buffalo, 21, week.
TAYLOR'S CARALISTIC CONGRESS: Brunswick, 16 to 21; Biddeford, 22 to 25.

CIRCUSES.

ADAM FOREPAUGH'S: Philadelphia, 14, ten days; Wilkesbarre, Pa., May 2.
BARRETT'S: Greenville, Tenn., 17; Johnson City, 18; Abingdon, Va., 19; Lynchburg, 21; Liberty, 22; Roanoke, 23; Christiansburg, 24; Wytheville, 25; Bristol, Tenn., 26; Morristown, 28.
BARNUM'S: N. Y. City, 10, six weeks; Philadelphia, April 21, two weeks; Washington, May 5, 6; Baltimore, 7, 8, 9, 10; Wilkesbarre, Pa., 13.
COLE'S: St. Louis, 21, week; Kansas City, 28; Topeka, 29; Abilene, 30; Salina, May 1; Manhattan, 2; Lawrence, 3; Leavenworth, 5; Atchison, 6; St. Joe, 7; Hiawatha, 8; Marysville, 9; Beatrice, Neb., 10; Nebraska City, 12; York, 13; Lincoln, 14; Plattsmouth, 15; Omaha, 16.
F. A. ROBBINS': Frenchtown, N. J., 19; Glassboro, 21; Mt. Holly, 22; New Egypt, 23; Hightstown, 24; Bordentown, 25; Lambertville, 26.
HOWE'S: Arkansas City, Ark., 17.
JOHN ROBINSON'S: Cincinnati, 14 to 28; Richmond, Ind., 22; Xenia, O., 23; Hillsboro, 24; Chillicothe, 26.
MANTELL'S: Neosha Falls, Kas., 29.
PROF. GEO. BARTHOLOMEW'S EQUINE PARADOX: Brockton, Mass., 14, week; Fall River, 21, week; New Bedford, 28, week; Woonsocket, May 5, week; Pawtucket, 12, week; Springfield, 19, week; Worcester, 26, week; Boston, June 2, indefinite period.
SELLS BROTHERS': Columbus, 16, 17; Springfield, O., 18; Dayton, 19; Cincinnati, 20, 21, 22; Covington, Ky., 24; Paris, 25; Maysville, 26; Richmond, 28; Winchester, 29; Lexington, 30; Frankfort, May 1; Louisville, 2, 3.
THAYER'S: Lafayette, Ind., May 1.

UNION SQUARE THEATRE.

SHOOK & COLLIER, - - - - - Proprietors.

Easter Monday, April 14, first production of Mr. A. R. Cazauran's new American play,

THE FATAL LETTER.

A special cast. Entirely new scenery by Messrs. Richard Marston and Massanovich. The incidental music by Mr. Henry Tissington.

Evenings at 8:30. Saturday Matinee at 2.

Seats now on sale.

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Bowery, opposite Spring Street.
MR. HARRY MINER - Sole Proprietor and Manager
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Reserved seats, 35c., 50c., 75c.

NEIL BURGESS in VIM.

The handsomest Theatre in the city.
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24th St. and Broadway.

EVENINGS, 8:30. SATURDAY MATINEE, 2.

Extraordinary success of Belasco's play,

MAY BLOSSOM; OR, BETWEEN TWO LOVES.

CAST INCLUDES

Joseph Wheelock, Walden Ramsey, Benj. Maginley, Thomas Whiffen, W. J. LeMoyne, J. N. Long, Joseph Frankau, Henry Talbot, King Hedley, Tommie Russell, Carrie Elberts, Ettie Hawkins, Mrs. Whiffen and Miss Cayvan. Scenery by Goatcher, Mazzanovich and Merry. Properties and mechanical effects by T. Gossman.

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Rudolph Aronson, - - - - - - Manager.

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Presented for the first time in New York, Burnand's amusing comedy, in three acts, entitled

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With entirely new scenery and appointments, and

A GREAT CAST.

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Brilliant and complete success. Farewell engagement of Mr. HENRY IRVING, Miss ELLEN TERRY and the LYCEUM COMPANY, under the direction of Mr. HENRY E. ABBEY. Third week of Shakespeare's Comedy, in five acts,

MUCH ADO ABOUT NOTHING.

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NEW YORK COMEDY THEATRE.
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GOLDER & SPADER - - - - - - - Lessees
J. H. GULICK - - - - - - - - Manager

Wednesday, April 16.
The presentation of Grover's New Comedy,
A GREAT SCHEME—OUR DIME MUSEUM.
Matinees Wednesday and Saturday.

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JOHN E. COMEN - - - - - - - Manager
This week, Edward Harrigan's new farcical comedy,
DAN'S TRIBULATIONS.
Matinees, Tuesday and Friday.

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Packed to the doors. A great comedy success.

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A RAG BABY. A RAG BABY.

By CHAS. H. HOYT.

Funny comedians, pretty girls, sparkling music, unadulterated fun. Every evening at 8.

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Commodious, Luxurious, Pre-eminently Safe.
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Prices, $2.50, $1.50, 50c.; excellent reserved seat, 75c.

ELABORATE PRODUCTION,
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LA VIE.
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LA VIE.

Music by Offenbach. Libretto by Farnie.
Presented with
New and costly dresses by Durian. Superb scenery by Merry. Novel mechanisms by Gale.
Grand Orchestra directed by Gustave Kerber.
Box-office always open.

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ORPHEUS AND EURYDICE.

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Reserved seats (orchestra circle and balcony), 50c.

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Every Evening at 8, Wednesday and Saturday Matinees at 2 o'clock.

THE SILVER KING.

Magnificent scenery and costumes, powerful cast.

NEXT WEEK:
M. B. CURTIS as SAM'L OF POSEN.

NEW PARK THEATRE.
Broadway and 35th Street.
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Closed till Saturday evening April 12, when will be presented for the first time
TRIUMPHANT SUCCESS
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STOLEN MONEY.
Presented with new scenery and superb cast.

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RESERVED SEATS, 50c., 75c. AND $1.
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LADY CLARE.
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Scenery and appointments.
The identical original cast intact.

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IN THE RANKS.
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MRS. LANGTRY.....as.....GALATEA

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Our London Looking-Glass.

Shine out, fair Sun, and be our looking-glass,
That we may see the drama's shadow pass.
—MARGRET EL. OF RICHARD III.

I am writing on the day that doubtless will hereafter be called Prince Leopold Day—the day of his death. He was the only one of the Royal family who cared little about the theatre. Had he been a private citizen he would have been in the Church. His death made all my managerial friends look glum. They knew it meant half a year of court mourning and clannish keeping away from the play-house of the classes who take boxes and stalls and make the profit. For it will be the fashion not to be seen at the amusement places. Lawrence Barret arrived at Morley's Hotel on the evening of the Prince's death. He looked glum. For the "upper classes" (not by any means gods of the upper gallery) affect the Lyceum.

† † †

L. B., however, is to be fêted. Day after to-morrow Mrs. Skizzow, of No. 20 Sussex Gardens, Hyde Park West (the wife of a Chancery official of high standing and a leader of fashion), gives him a luncheon party at which Salvini, Mr. and Mrs. Kendal, Toole, Wilson Barrett and other professionals meet him. Possibly the court-mourning business may postpone this. Claudian Barrett has cards out for a supper party at midnight, in the Langham Hotel, to meet his namesake. Your true Briton on making a good acquainance breaks out into a regular rubeola of entertainments. The hearty grasp of his hand means luncheon, dinner and a capital talk about the theatres over a grill or five courses with Gorgonzola and Port as bufletiers in full stomachic armor. Barrett is to have Dot Boucicault in his Yorick cast. Dot in manners and modesty is more like Agnes ("beauteous flower" of my youth) than Dion—a name that Shakespeare associated with a hanging icicle. Barrett met many of the playfolk last night at the weekly dinner of the Savage Club.

† † †

I saw a letter yesterday from Genevieve Ward, dated Melbourne, in which she vaunts her pecuniary success. Ah, me! even "ward" politics stale and there is no more of a fountain of youth in Australia than Ponce de Leon discovered in Florida, where I hear Lester Wallack is searching for it.

† † †

Apropos of that fountain, friends here of Louis J. Jennings who wrote "The Millionaire" (Jay Gould hero), say that the actress who figures in the book was intended as a pen-photo of Rose Eytinge.

† † †

Lord Colin Campbell has been by a verdict of a jury at the suit of his wife enrolled in the ignoble army of matrimonial incapables, which did not prevent him on the evening of the trial attending at the Novelty Theatre to see Nita's First. His brother, the Marquis of Lorne, (what is that rhyme about a fellow-feeling making some one wond'rous kind?), accompanied this Colin (name favored by pastoral poets). Both enjoyed the baby-piece. But neither of these sons of Argyll laughed with the pit when to the question in the play, "What shall we do with the baby?" came the answer, "Send him to Buckingham Palace." Did I tell you that Sam French, for Lydia Thompson, controls the American rights of this most laughable comedy?

† † †

With the picture of Anna Bishop teaching music in her old age comes that of Piccolomini in decadence of years appealing to the London public for a benefit—a Red Riding Hood prima donna wishing to keep the wolf from the door. What a night that was so many years ago when an Academy of Music audience fairly rose at the Piccolomini when the purest of notes seemed to naturally gurgle from her throat, and when even Robert L. Cutting (not silver-haired then) forgot his prim dignity and took off his gloves to repeat applause! As I read the Piccolomini appeal in the *Morning Post* I murmur the spirit of the Latin saying and think of the great picture about it. *Dabitum Bellisario.*

† † †

The new paper—the *Theatrical Times*—published in Cursitor street, made famous by Thackeray's "Virginians," has just given a frontispiece of Lord Garmoyle. Why should he not hang—I do not mean Binns wise, but in a gallery of dramatic celebrities? He is in Constantinople. Apropos, a stuttering member of the Green-Room Club undertook recently to tell Toole a story about this young humming-bird of the footlights, and referring to his present abode said: "He is in Co-co-stant-stant-stant." "Quite right," said Toole, interrupting; "everybody knows he is inconstant." "Ti-no-no-no," continued the stutterer. Quoth Toole, "Yes, yes;" when a belched "nople" completed the amusing contretemps.

† † †

I recommend a joint convention of New York and London managers to exchange improvements and ideas. Each set can learn of the other. The former set can show the latter much about ventilation, access and egress and how to manage the front of a house without red tape and bother to auditors. The latter set can recommend to the former set the employment of pretty-costumed, rosy-cheeked, smiling and alert women ushers. I am not sure that the London practice of all of a company, upon production of a new piece, passing the audience in review at the end, is not worth trying as a New York idea for growth into a custom. In time audiences pronounce by the modica of applause their varying estimation of the characters and performers.

† † †

The warmest of house-warmings is preparing for Charles Wyndham, whom I find to be as much beloved here in private life and society as he is admired in his public capacity.

† † †

A London critic recently returned from Germany much surprises me by some statistics as to musical popularity there during the year 1883. It seems that according to the number of operatic performances Verdi, Auber, Rossini and Donizetti led, in popularity, Beethoven, Gluck and Spohr, and that Lortzing (almost unknown here and in America) led Mozart and Meyerbeer. Wagner, of course, retained his supremacy. He figured in performances with thirty-eight other composers with one-eighth of the whole number of evenings.

† † †

James Mortimer's version of Fadette, that you know as Fanchon and that he calls Little Cricket, produced a few days ago, scored an unequivocal success. Lydia Cowell made an unqualified hit, and to her, in the part, when she visits America next autumn, must pass the sceptre of M. M. Ah, Time! thou cheat of human bliss, woe's soft balm may be in thy kiss (as the Amilie libretto runs); but what shadow dancers we are!

† † †

Charles Harris told me yesterday that he expected to visit the States in September with a Kiralfy spectacular piece. Charles is "booming." He has swell chambers in the Albany, Piccadilly, owns the best bull-dog in London, has the sweetest part of his headgear in the middle and "tools" a tidy team. His brother, the Emperor Augustus, confesses to £47,000 as the gross receipts for Cinderella. He was at the Press Club dinner seeking a Mæcenas, as the other Augustus Cæsar did. Giving the boys of the pen "taffy," Harris said: "I put you all on the season's free list at Drury Lane." "Ahem!" muttered Henry Stephens, "how magnanimous; you close your season in three days!"

† † †

A music-hall manager here is in treaty with Mrs. Georgina Weldon for an appearance. Will she shine best in Gounod's music? This is following the Hare and Clayton precedent in the Fortescue notoriety!

† † †

A very pretty compliment was paid Mary Anderson by the Lord Chief Justice in his letter (that was cabled to New York verbatim) denying the soft impeachment of being her suitor. It was a *chateau d'espagne*, and Mary visits Spain in a month. Lord Coleridge said: "I have never seen Miss Anderson in public or private." Some thought this a fling. But did he deny having seen her pictures? Was not his statement tantamount to saying, "I never dared to see her." Confidentially, this is Dr. Griffin's interpretation. Sly Hamilton!

† † †

Miss Rose Osborne is to be added to the list of American failures in her Wednesday matinee. Her Own Enemy—a version of Pique with an act missing—proved its title. She came from the Crescent City and was not crescent. But she will go into the stock and make a go. Poor Charlie Delmonico said his best soups were made from week-old "stock"—as the lingo of *chefs* have it. London is not as good a place for mock turtle as it is for clear turtle *au naturel*.

† † †

George Rignold—the champion theatrical traveller—is booked at the Olympic for April 12 in My Partner, without having one. I hope he will bring luck to Mrs. Conover, the manageress, a pretty, graceful, plucky woman who, however, makes the mistake of delegating her managerial powers. That is bad enough when the attorney in fact is clever; but her delegates are incompetent.

† † †

Lady Monckton (wife of Sir John B. Monckton, the "Boss" of the London municipality, who as Clerk of the Councils and Records furnishes brains for some Lord Mayors—not the present one, who is himself "brainy"—and nearly all the Aldermen) delighted me last week by her performance of Lady Dedlock for a benefit. Be a good knight-ly husband, Sir John, and let Lady Monckton take permanently to her dramatic art. She has as fine elocution as Adelaide Neilson had, she is as finished in her technique as Ada Dyas, she is as graceful as Linda Dietz, and in her originality and versatility may be dubbed a feminine Irving.

A. OAKEY HALL.

From present appearances, by the time Wallack's company is fully formed for the road it will contain but few of the original stock company. Georgia Cayvan, vice Rose Coghlan, and Mrs. Sol Smith, in place of Madame Ponisi, are two of the principal changes.

Professional Doings.

—David Belasco's picture is printed above. Everybody is talking about his drama, May Blossom.

—Len Grover is at work on a new comedy.

—Julius Cahn will manage Catherine Lewis next season.

—Lizzie Jeremy has left Daly's company and is in the city.

—Joseph Proctor and his daughter are on the road again.

—Frank Farrell will manage the tour of Wallack's company.

—It is probable that Minnie Maddern will go abroad this Summer.

—Joseph Jefferson's season of 1884-5 will consist of twenty weeks.

—The Helen Bancroft company left on Saturday night for Troy.

—Bertha Welby closed season in Wheeling, W. Va., on Tuesday night.

—Cyril Maude has been engaged by Herr Bandmann for comedy roles.

—A new comedy by Boucicault will be produced in this city shortly.

—It is probable that nearly $50,000 will be cleared by the Abbey benefit.

—Minnie Hauk has engaged T. D'Ernesti as solo pianist for next season.

—The Boston Ideals close their season at the Globe Theatre early in May.

—Roland Barnett is forming a comic opera company to summer in Canada.

—Edward Tannehill has signed with the Madison Square for next season.

—Harry Mann will manage Evans, Bryant and Hoey's Meteors next season.

—John A. Mackay is said to be writing a farcical comedy entitled Chestnuts.

—Ovide Musin is engaged by Henry E. Abbey for several concerts in Boston.

—Sam Bernard has taken Mollie Fuller's place in Peck's Bad Boy on the road.

—Bartley Campbell superintended the production of Siberia in Toronto last week.

—At the close of the present season John Wild will seek rest at his farm near Troy.

—Eleanor Carey has been engaged for next season by the Union Square management.

—George W. Ryer will manage Professor Cromwell, the lecturer on art, next season.

—Herbert Kelcey's contract with Stetson has been cancelled, and he returns to Wallack's.

—Kate Bishop has been engaged by the Madison Square management for next season.

—Frederick M. Innes has been engaged to furnish the music at Brighton Beach this Summer.

—Charles Burke has left the Tourists and joined the Silver King company to play Dan'l Jaikes.

—Rich and Harris manage Edwin Thorne in The Black Flag for a four weeks' tour from April 28.

—E. E. Rice is still in Chicago arranging for a season of comic opera there during the Summer.

—John T. Mackay arrived in town on Friday last, having left Rice's Surprise Party in St. Louis.

—The Planter's Wife company has prematurely closed. Business had been poor for some time.

—William Harrigan, Jr., goes to England shortly to copyright some of his brother Edward's plays.

—Charles F. Tingay was in town last week. He closes with William Stafford, in Brooklyn, on Saturday.

—Scalchi sang fifty times this season for Abbey, oftener than any other song-bird of his company.

—Barrymore's play, Nadjezda, will be sent on the road next season, with a strong emotional actress as star.

—H. A. McGlennan has been appointed Secretary of the New England Theatrical and Musical Fund.

—Charles Vincent, of the Power of Money company, has just finished a play entitled Brought to Terms.

—Frank D. Nelson and Essie Barton have been engaged for the Summer at the Spanish Fort, New Orleans.

—May Woolcott is playing Bertha in The Cricket on the Hearth, with Joseph Jefferson, at Boston this week.

—Frank A. Barnard has written a play for Lizzie Evans, and is engaged on one for Oliver Doud Byron.

—No. 1 Princess Ida company arrived in town on Monday morning, having closed season on Saturday night.

—Gus Pitou opens Tony Pastor's Theatre for a season of six weeks in the Fall, producing a new musical comedy.

—Mugg's Landing, a new play, will be produced in this city about June 1. Gale and Spader have it in charge.

—G. L. Smith joins the Stranglers of Paris on Monday next. He has been with The Planter's Wife all season.

—Henry Lee has bought a play from J. K. Tillotson. He will appear in it in San Francisco before returning East.

—Alice Oates will play a season of comic opera at Baum's Pavilion, Chicago, opening June 1 with The Little Duke.

—It is rumored that Charles Coghlan will be leading man of the Union Square company upon his return from Europe.

—Haverly will revive Michael Strogoff on a grand scale, with imported novelties. Mr. Andrews is rapidly filling time.

—Billee Barlow has entered into a contract with John McCaull for next season. She opened in Falka on Monday night.

—Macarthy and Monroe, a variety team, are engaged to R. E. J. Miles for a new company which takes the road May 12.

—Daniel Frohman and Nelse Waldron are in Philadelphia. They went there to superintend the production of Alpine Roses.

—The counterfeit presentment of a well-known city judge will be attempted by Ed. Coleman in The Pulse of New York.

—Lotta is booked by E. E. Kidder for a month's engagement in Boston next season. Mr. Kidder is engaging her company.

—Charles Frew has been engaged for the Pulse of New York. He will play Pete, the Pincher, a minion of Inspector Byrnes.

—Harry Richmond has succeeded John A. Mackay as Adolphus Pop in Rice's Surprise Party, now on its way to San Francisco.

—C. C. Jones, manager of the Rockford (Ill.) Opera House, who has been in the city for several days, left for home last Thursday.

—George Vandenhoff, Jr., played Courtney Corliss in 7:20:8, last week, with Daly's company at the Brooklyn Grand Opera House.

—Gustave Frohman is now settled in London permanently. He goes to Paris every Friday, returning on the following Tuesday.

Al. Lipman enters at once into the Madison Square service on leaving Robson and Crane, having been cast for The Pulse of New York.

—Josh F. Ogden closes with Joseph Murphy on April 25, and leaves at once for San Francisco in the interests of Herne's Hearts of Oak.

—Daniel and Charles Frohman, Mr. and Mrs David Belasco and a party of friends will make a Summer pleasure trip to 'Frisco in June.

—Linn and Co., translators and adapters, have established offices at 12 Union Square, New York, and 47 Boulevard St. Michel, Paris.

—Henry Irving has written to London to inform his friends that he considers James Lewis the finest comedian he has seen in this country.

—Sadie Wells has returned to New York on account of a death in her family. She has made a hit as the Lieutenant in The Beggar Student.

—Charles R. Gardiner recently had an offer for his country-place, at Stamford, from Fanny Davenport. He says he does not care to sell, however.

—B. E. Woolf has dramatized George Ohnet's novel under the title of Claire; or, Check and Checkmate. This makes the fourth adaptation.

—Neil Burgess has patented a number of mechanical and scenic effects, and is trying to secure a theatre in this city for the whole of next season.

—E. C. Taylor has a neat little entertainment down in Maine, called The Congress of Cabalistic Wonders. People are turned away at every stand.

—The Wages of Sin will be produced on May 14 at the Fourteenth Street Theatre. Charles Maubury and wife arrived from California on Monday.

—If the Meiningen company comes to America next season, it will appear either at the Metropolitan Opera House or the Academy of Music.

—H. A. Lawrence will produce Bess the Waif at the Arch Street Opera House, Philadelphia, next Monday night, 21st. Alice Pennoyer will play the Waif.

—George Knight and wife opened on Monday night at the Baldwin Theatre, San Francisco, to a crowded house, according to a telegram received on Tuesday.

—The Kernell Brothers opened their season at the Eighth Avenue Theatre on Monday night, in their new piece, under the management of Hyde and Behman.

—The Callender Minstrels opened in London on Saturday night to a packed house. A cablegram was received on Sunday by the Madison Square management.

—E. M. Roberts, the first road manager of the Madison Square Theatre in Hazel Kirke, and latterly manager of the Young Mrs. Winthrop company, is seriously ill.

—It is not true that Manager McCaull intends erecting a theatre in Philadelphia. He has secured Haverly's for next season, and will run comic opera there all Summer.

—Nat Goodwin would have engaged Irene Perry for his San Francisco trip, but her mother insists on travelling with her, and the expense there and back would be too great.

—Laura Joyce-Bell is suffering with a cold, and cannot sing in Orpheus. Although she is acting the part, Pauline Hall renders, Diana's solos effectively, and receives much applause.

—Messrs. McElfatrick and Son are making some plans of local and other America theatres for Henry Irving, for his assistance in the contemplated erection of a new theatre in London.

—A. H. Warren, the Pontius Pilate of Morse's Passion Play, got judgment against George D. Roberts, *et al.*, for $1,900, last week, the amount he claimed for nineteen weeks' salary.

—The advance sale of seats for May Blossom at the Madison Square has so far exceeded any previous week in the history of the theatre, except one week of Hazel Kirke. So says a Frohman.

—Pauline Markham is playing with her comedy company through Pennsylvania and Maryland, the repertoire being Our Boys, East Lynne, Led Astray, Divorce, Camille, Ticket-of-Leave Man, etc.

—Several solos in Orpheus and Eurydice were cut out last week at the People's Theatre, as the demand for encores in that neighborhood was too great. That is one way of meeting the difficulty.

—Brooks and Dickson will keep only one In the Ranks and one Romany Rye company on the road next season, as they intend producing several new pieces in New York. Neither John T. Raymond, Edwin Booth nor Her Atonement will be under their management.

—C. D. Hess' rosy letter to New York, in regard to Mexico as an amusement field, has caused considerable attention to be drawn toward that country. Several schemes are on foot, and it is probable that several opera and variety organizations will proceed there shortly.

—John G. Magie remains with the Haverly. He will spend most of the Summer in New York, preparing for the coming season. Mr. Magie has been very successful in the management of Le Voyage en Suisse.

—Several local managers desire to secure the Boston Bijou company in A Trip to Africa, which has had such a long run at the Hub. It is probable it will be played at either Daly's or the Fifth Avenue this Summer.

—Charles Atkinson has secured the sole rights of George W. Peck's play, The Greenyman, in which R. E. Graham will star, having been engaged for five years. It is probable that Rich and Harris will manage.

—Raymond Holmes' Whims company was floored in Denver last week. Of the members, Mr. Whelan has taken the management of the Denver Academy, and Bert Haverly has gone with the Mountain Pink company.

—Rhea plays in San Francisco three weeks, opening May 5. Then she will open the new Opera House at Los Angeles, playing several nights. She returns East by the Southern Pacific, and closes at Omaha in July.

—H. D. Byers and Alfa Perry, late of Milton Nobles' company, have joined the Tournier Comedy company for the Spring and Summer season. The company is at present in New Brunswick, playing its way to Halifax.

—Dan Frohman engages personally every actor, actress, manager or person employed by the Madison Square for the theatre and the road. This Summer the Madison Square and the Frohmans will have as many people under contract as they have in Winter.

—Among circus people it is understood that Barnum is paying O'Brien, another circus proprietor, a weekly sum to follow up Forepaugh and sort of harass him in the rear. If this is true, Phineas will find that Adam is a fighter before he is through with him.

—Kit Clarke, as agent for Haverly's Mastodons, with five assistants and thirty boxes of paper, will sail by the *City of Rome* for England next Saturday, to announce the London opening of the party on Saturday, May 31. Emerson, McNish, Mack and other first-class minstrels will be in the show.

—David Belasco is elated over the success of May Blossom. Speaking to a MIRROR man yesterday he said: "The success of May Blossom will refute the statement of those who have said I could not write an original play. I am not engaged upon any other at present, but after I have had a short rest I will go on with two or three subjects which I have thought over for some time. The management and myself have received several congratulatory telegrams."

—Messrs. Macfarlane and Company have opened at No. 23 Union Square a branch of their London, American and Colonial Exchange, under the management of Edwin H. Low, a gentleman well known to many of the theatrical profession. They offer special inducements to professionals to become subscribers. The annual fee, which covers the use of the London and New York establishments, is $15; half yearly, $10; quarterly, $5; and weekly, $1. The use of reading-room, posto-fice, booking office and apartment directory is included. Many prominent actors have joined, some of whom shortly go to Europe by negotiations made through this agency. The dramatic department is attended to in London and New York by Townsend Percy.

Amateur Notes.

On April 9 The Ticket of Leave Man was presented by The Gilbert, of Brooklyn. This play calls for an unusually powerful cast of characters. The company was in most respects equal to the emergency, and succeeded in giving a generally even performance. The intermissions between the acts were not managed with the promptitude which characterized the Esmeralda entertainment. The drama requires rapid movement, and several of the scenes were poorly given, owing to the want of training among the supernumeraries. James Jordan Darling struggled arduously with Bob Brierly. He brought to the part a correct dialect and earnestness. He is at his best, however, in light comedy. R. C. Hilliard gave a well considered performance of Hawkshaw. His delivery is excellent, and his lines in the third act were recited with true pathos and feeling. J. W. Noble is to be praised for a very artistic performance of Melter Moss. H. J. Stokum assumed his various disguises successfully, and as Jem Dalton was consistent throughout. H. M. Noble was an amusing Green Jones, and W. W. White made much of Maltby. H. A. Knudson was an exceedingly clever Sam. He looked the part, and was the mischievous street gamin to perfection. Messrs. Sammis, Kent, Donohoe Henry, Beard, Stokum and Jackson handled slight minor parts with discretion. Nellie Kline made a pathetic and interesting May Edwards. Grace Clark was a charmingly vivacious Emily, and Maggie K. Hall was very acceptable as Mrs. Willoughby. The Gilbert is to be congratulated on the very successful termination of its fifth season. There is probably no body of amateurs anywhere superior to this organization.

•

A testimonial concert has been tendered to Marshall P. Wilder, to occur at University Club Theatre on April 19. Among the volunteers are Harrie S. Hilliard, Frank Starr, Dr. Lewenberg and others.

The Guy'nor will be repeated by the Amaranth at the Brooklyn Academy on April 16. Romeo and Juliet will be given on the 18th.

Elita P. Otis will be the Beatrice in the cast of Much Ado About Nothing, which the Kemble will produce on April 23.

The Lee Literary Association give a dramatic entertainment at Lexington Avenue Opera House on April 16.

Damon and Pythias will be presented by the Amateur League, April 22, at Lexington Avenue Opera House. Richard III. will also be produced by this Society at the Metropolitan Opera House on April 30. Mr. Jacobus and Eleanor Trafford will have important parts.

The Greenwich will be heard in The Chimes of Normandy on April 23, at Lexington Avenue Opera House.

The Hasty Pudding Club will repeat the performance of Hernani in Boston.

A Moonlight Marriage was produced at the Madison Square Theatre yesterday. Notice of the entertainment is deferred for lack of space.

The Progress Association will give a concert and reception on April 21 at Adelphi Hall.

Edith Kingdom, formerly of the Amaranth, will be a member of Daly's company next season.

An Actor's Observations.

"I am very glad to see you—very glad, indeed!" exclaimed Harry M. Pitt, as he grasped the hand of a MIRROR writer the other day. "Just in from Waterbury—thought I'd look you up. Can you spare a few moments? Thanks; I will sit down."

Leisurely throwing himself into a chair, assuming a Rajah-like attitude, and with the indispensable cigarette in his mouth, Mr. Pitt, in response to numerous interrogatories, proceeded:

"The Rajah company has just concluded what I term the first part of its season, and we are resting for a week. Rest was needed after the tremendous travelling we have done. The Frohmans do everything in their power to make our journeys easy. Then we have Harry Rockwood with us. Know him? Well, then, you have a pleasure in store. Harry means work, but then he knows how to get work done. That's a great point in a manager. After next Monday we have some hard work before us, but Rockwood will get it done and won't stir a hair over it.

"Yes, the Lenten season has been bad for companies; but to my mind it is easily accounted for. This country is passing through an era of reform. We are on the eve of a great struggle. Secret meetings are being held in every city in the Union to discuss social, political and judical reformation. An actor, if he has his eyes open, can see a great deal more than a political agent, for he (the political agent) is spotted, while an actor is regarded as a harmless know-nothing. I have heard sufficient to convince me that the forthcoming Presidential election will be hotly contested. Again, very strong attractions have drained the people's purses and Lent has presented a capital opportunity for paterfamilias to shut down."

"I believe this is your first tour of the country?"

"It is. I have been out on little excursions of one or two months' duration, but nothing so extensive as this."

"What are your impressions?"

"On my previous excursions I had opportunity to initiate myself into the mysteries, as it were, of certain cities—to open a road through which I could travel rapidly on my return. I have now travelled over that road a second time, and the progress is marvellous. Where dirty shanties stood, magnificent warehouses stand; where swamps threw off malaria, large hotels and public parks are visible. Enterprise and skill have worked wonders in a few months. This is not so noticeable in large cities as in small. It is only a matter of time when from New York to Philadelphia, so on to Baltimore, Washington, and, I believe, to Chicago, the roadway will be one long street."

"And the theatres you have played in?"

"Very fine as far as the auditorium is concerned; very uncomfortable and badly managed behind the curtain. I read a great deal about the safety of the audience. The Fire Commissioners have that department in hand, but I wish some potentate could be found who would institute an inquiry relative to the sanitary condition behind the scenes. I have known the time when my half-digested dinner has given me warning of an early resurrection unless I purchased some disinfectant for my dressing-room. The stage hands for the most part are totally irresponsible men, taken from the anvil and the truck, with no knowledge whatever of theatrical mechanism. Of course, there are exceptions."

"Which theatre do you consider the best appointed outside of New York?"

"Ah! you ask me what I cannot answer. I have not been everywhere yet. The Grand Opera House in Chicago is a well-appointed theatre, so far as its working staff and stage properties are concerned. Boston, Philadelphia, New Orleans and St. Louis have theatres in every sense of the word; but a tour cannot be made up solely of large cities. My remarks refer principally to smaller places, such as Indianapolis, Albany, Buffalo. Brooks and Dickson's Opera House in Indianapolis I found a most perfect theatre in every department. The Leland Opera House at Albany runs it very hard, and Buffalo is well up in the race. Jamestown, N. Y., is well stocked, as is also the Wieting Opera House in Syracuse. These are all managed by people who take an interest in their establishments. But the average manager is little better than a janitor, who seeks to devour the combination about to play in his shell."

"And the audiences—how did you find them?"

"The press and public generous almost to a fault—critical where criticism was challenged—generous where praise was merited. I do not mean to say that enthusiasm mastered judgment. Oh, no. I mean there was an absence of apathy—an interest in one's endeavors to entertain—an appetite not satiated by the good things preceding the present meal. That is the result of your incomparable system of education. I have not been west of Chicago, so cannot give you my impressions; but I go shortly to California, Utah, Colorado, Washington Territory, British Columbia, Oregon and all that district."

Having assured Mr. Pitt than any information at a future date would be most acceptable, we proceeded to ask him whether he had read Wilson Barrett's remarks relative to the jealousies supposed to be in existence between American and English actors. For the first time during this interview a look of supreme contempt suffused his serene countenance.

"I am disgusted when I read such utterances. They debase art. There is no finer fellow in the world than the American actor. There are actors and performers—a line must be drawn somewhere. The actor, be he American, Italian, Chinese, or any nationality, will always receive recognition at the hands of another actor. There is no nationality in art. The performer may sneer and utter a plaintive snarl; but he is harmless. There are plenty of these carpers in all countries, but their littleness keeps them where they are—at the foot. The heart of the American actor is large—as large as his country, and, like that country, is always ready to receive a brother in art. England is concentrated, and like all concentrations, is the essence of good and evil. When a foreign actor appears, he is judged on his merits, and if proven satisfactory is received at once."

"One more question, if not impertinent. Shall we have the H. M. Pitt Comedy company again in New York?"

"'Again' is ambiguous, but for the present I am sure I shall not enter into any speculation. I have been approached on the subject by capitalists; but, you see, although not of a positively indolent disposition, I do not care to incur the trouble and responsibility of management. My engagement with the Madison Square Theatre company extends to October, 1885, and being both profitable and comfortable, I shall follow the rule I have carefully observed in all transactions—carry out my side of the contract to the best of my ability."

The Kernells, Wheatley and Traynor parted company at Lynn, Mass., on Saturday night. When the Kernells had finished their act, Wheatley and Traynor refused to go on. The Kernells had been doing the afterpiece, but another farce had been substituted, which Wheatley and Traynor were to do. Their refusal to go on broke up the show. There had been bad blood between the partners for sixteen weeks. The Kernells keep on the road, reinforced by the Winstanleys.

HAVERLY'S MICHAEL STROGOFF.

Mr. J. H. Haverly desires to inform Managers that he will place upon the road for a tour of America next season

A COMPLETE PRODUCTION OF THE GRAND PAGEANTRY DRAMA.

MICHAEL STROGOFF;

OR, THE RELIEF OF IRKUTSK.

The original Paris (by D'Ennery and Verne) and London (by H. J. Byron) versions, and as produced in this country at Booth's Theatre and Niblo's Garden by Samuel Colville and J. H. Haverly.

MARK THIS ANNOUNCEMENT.

This is the only authorized dramatization of Verne's great work by D'Ennery and the author for the United States.

☞ It is Mr. Haverly's intention to present this masterpiece of realistic plays in a thoroughly first-class manner, by

A POWERFUL COMPANY,

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Several Important European Specialties,

Together with a grand ensemble of 150 Artists, supplemented by Mounted Soldiery, Drum Corps, Trumpeters and Fifers.

The Costumes, Scenery, Armor, Properties, Printing, etc., will all be of the highest order.

Address all communications

CHAS. L. ANDREWS,
Manager Haverly's Michael Strogoff Co., Coleman House, N. Y.

MEXICO.

A Letter from Mr. C. D. Hess

TO MANAGERS OF COMBINATIONS AND THE PROFESSION IN GENERAL.

GRAN TEATRO NACIONAL,
CITY OF MEXICO, March 22, 1884.

In six days from date this letter will be in New York.

I will go by the first through train to leave Mexico for the United States.

This will give you an idea of the convenience which is at hand for visiting this country.

You will see that it is much easier than going to San Francisco, and *you can play your way from New York to the City of Mexico, and down to Vera Cruz, in large, populous cities, and in the handsomest theatres in the world, with but one night lost*, and that is made good by Sunday performances.

You can come from the East by half a dozen different routes, touching all the important cities, to El Paso, Texas.

Coming from California or Colorado, you are at the door of this Republic when you pass El Paso.

El Paso is an important railroad town, at present containing 6,000 population; has a good hall, stage and scenery, seating 800 persons; they will stand $1.50 to $2 for good attractions.

The first Mexican city after leaving the Texas border is Chihuahua (pronounced Chiwahwa), containing 25,000 inhabitants, with a theatre of $1,400 capacity.

Next comes Zacatecas; population, 65,000. Elegant theatre; capacity, $1,500. I am booked to play my opera company there for two weeks.

AGUAS CALIENTES comes next; population, 35,000. A magnificent theatre now in course of construction.

Leon is the next large city. Castro's Guide places the population at 166,000, but I think 100,000 more correct. The theatre here is one of the finest in the world; capacity $1,800.

GUANAJUATO (pronounced Guanawhata) follows Leon coming down; population, 65,000; capacity of theatre $900. A new theatre now building that will surpass any amusement building in New York when finished. My company has just played at Guanajuato a week.

QUERETARO comes next; a lovely city; population 45,000. The theatre a perfect gem; capacity, $1,100. My company gave five performances there.

Now you reach the City of Mexico, capital of the Mexican republic. Population in 1882, 315,000. It is increasing daily, and the influx incidental to the opening of the new railway will be very great.

There is already a large American colony here.

I have had over 800 English-speaking people in one audience.

The two leading theatres are the Gran Teatro Nacional and the Teatro Principal.

The capacity of the former is equal to the Academy of Music in New York, and of the latter about equal to Wallack's.

All theatres in the Republic of Mexico are built on the plan of the New York Metropolitan Opera House.

Proceeding South of the capital you have—

PUEBLA.—Population 89,000. Theatre magnificent; capacity $1,500. I am booked to play there a month.

OVINDAVA.—Population, 35,000. Fine theatre. I played a night there on my way up from Vera Cruz to $950, and the house was only three-fourths full. Am going there for a week next month.

VERA CRUZ—is last on the list of railway towns. It is, as you all know, the principal port of entry.

I gave eleven performances there on my way up. Smallest house, $650; largest, $1,125. The theatre is clean, handsome and well built, but the city is not accessible at all times of the year to people not acclimated.

THE CLIMATE

Is simply delicious. At any point sixty miles north of Vera Cruz it will not vary fifteen degrees during the whole year. This day has the appearance of a bright day in October in the States.

You can come here at any season. I will play suitable combinations at all the above-named places on fair terms.

I have arranged to control the business over this route, so as to shut out undesirable attractions and bring only those that will do well.

SIGNOR JOSE MENZANO, Director of the Theatres Nacional and Principal, in this city, has entered into an agreement with me for the introduction of desirable attractions from the United States into those theatres.

Everything will not do here yet. Good Opera Companies, Minstrels, Pantomimes and Ballet Spectacles can coin money.

I would like to hear from *Tony Denier, George Adams, Callender's Georgia Minstrels, Tony Pastor, The Kiralfys, Jarbeau* and other attractions of like character.

Write me at once, stating open time and lowest terms for any dates during the next three years.

This Spring is going to be great here.

I have fixed excellent railroad rates, and you can get here with every facility, riding through the prettiest country you ever saw, and eat strawberries at 25 cents per quart in mid-winter.

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